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THE COVER FOR MAY, 1949

Paderewski's Last Picture

While visiting the offices of Mr. Louis G. Lemaire, President of Lyon & Healy, Chicago, your editor was attracted to a remarkable picture of Ignacy Jan Paderewski holding the keys of a grand piano to be his last photograph at the keyboard. Here was a face reflecting the giant achievement of the great Polish master who brought so much beauty and poetic inspiration to the world. At the same time it revealed the courageous and tragic suffering of the Polish patriot with the fall of Poland to Soviet tyranny. Few were more bitterly crucified than Paderewski, whose heart, like that of Chopin, was in his beloved Poland. The picture is presented here by courtesy of Mr. Theodore E. Steinway.

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A NOTABLE JUNE ISSUE

THE NEW WORLD OF TELEVISION

Television, after years of predictions and prophecies, has burst upon the American public like a bomb. Five years ago there were only a few "laboratory" sets scattered here and there. Now there are a million and a half all over the country. Paul Whiteman, whose "up to the minute" knowledge of new musical trends is well known, discusses "The New World of Television" in very striking fashion and also tells of his new "Teen-Age Club," now one of the sensations of television.

A NEW OPERATIC SENSATION

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ETUDE

The Importance of Musical Craftsmanship

IN EVERY art craftsmanship is often the determining factor between failure and success. But craftsmanship, as we see it, is the Siamese twin of inspiration in the formula of personal advancement. The two are inseparable; without one the other expires. All this seems so obvious to us that we cannot comprehend how anyone with wide musical experience can hold a contrary opinion.

Craftsmanship in musical creation does not come down from the skies like manna. It is usually the result of long and hard study. There is no question, however, that through some humanly inscrutable process some people are gifted with far more perspicacity than others. That is, they are more quick-witted, more comprehending, more understanding, more sharp-eyed, more sharp-eared, more acute in every way. They are born that way and that is all there is to it. Scientists, anthropologists, biologists, geneticists, historians, and theologians have spent lifetimes trying to tell us why, with about as much effect as trying to tell us why a rose is beautiful. The fact is that we all have different fields of vision. Schopenhauer used to say, "Every man takes his own field of vision for the limits of the world." We all have a tendency to bend our logic to fit our personal whims and desires. This often leads to misunderstandings and heartless misjudgment of our fellows, all seeking for truth.

Many are born with an inexplicably sharp musical and perspicacity. This is often so eminent that it is not surprising that it is looked upon as a miracle of God. Mozart was certainly such a case, as has been the whole army of "wonder children" who have amazed the world. How could these astonishing little ones have acquired in their few years what adults have labored in vain for years to secure? They certainly seem blessed with a kind of intuitive insight ordained by a divine power which mankind for centuries has recognized as God.

Many require long study under several masters to acquire craftsmanship—the art of moulding their ideas into the most effective form. Some acquire craftsmanship in remarkably short periods of study under masters. Wagner's only serious study, under Theodor Weinlig, was said to have been less than a year. Elgar and many others were entirely self-taught.

No one, however, can get very far in music without craftsmanship technique, the "know-how" of the art. Many with great talents have fallen by the wayside because they have faltered in giving the requisite amount of devotion and labor to the development of the consummate mastery which the art of music demands.

The desire to discuss this subject for ETUDE readers came from an excellently written book, "Music and Reason," by Charles F. Smith, which is announced by its publishers as "a challenge to the popular illusion so ardently fostered by sentimental critics and historians, that great music is the fruit of divine inspiration." We read the book with particular care only to find at the end that we were more than ever one of Mr. Smith's "sentimental critics and historians." Mr. Smith is a confirmed agnostic, and concinds in all sincerity and with good humor that great music is entirely the product of craftsmanship. He seems to be greatly disturbed because so many suspect that divine inspiration may have something to do with the creation of musical masterpieces. It is difficult to determine just why he should be so concerned, when he has evidently settled in his own mind that there is no God and never has been a God.

With the great wave of materialism which has been sweeping the world as a backwash of the World Wars, the appearance of such a book is not surprising. The author is scholarly, well read, and writes in an interesting manner. He seeks to show that "the parallelism between

music and religion no longer holds." After hearing some of the modern music of chaos, we might agree that much of it has a satanic rather than a divine source. Mr. Smith cites a Dr. Charles Singer who claims that "religion is a system of theology, as much the product of human ingenuity as a motor car." Mr. Smith states that "the great composers of religion have been cool, unmotional, calculating intellectualists like their counterparts in music."

After reading Mr. Smith's extremely well-organized work, filled with interesting data and quotations, we found ourselves in complete disagreement with his premises. We are far more in tune with the quotations Mr. Smith makes from the far-seeing Cardinal Newman. Cardinal notes, with all their power to fire the blood and melt the heart, cannot be empty sounds and nothing more; nor have they escaped from some higher sphere. They are abounding in the eloquence of the saints.

Mr. Smith comments upon the Cardinal's thought thus: "That explanation does not quite square with the facts, although the Cardinal was an 'honorable man,' and something of a musician."

ETUDE is no arena for polemical discussions, religious or otherwise, and we do not propose to start one now. We note the rise of a powerful wave of spirituality in the world when Martin Luther spoke of music as "Next to religion the only art that can calm the agitation of the soul." He was quite in line with the most recent philosophy of musical therapy.

The recognition of a divine power from which we all derive our existence is so widespread that many of the most violent agnostics of the past and present, after long investigation, have come to the point where they have accepted the inexplicable mysteries of the influence of God upon all. The latest of these is the great British scientist and widely known agnostic, Prof. Cyril Joad, who has confessed that he could find no explanation for certain phenomena except through the recognition of God.

Many of the foremost musicians of our time have given their Editor in conferences their conviction of faith in divine power, based upon the miraculous evidence of musical inspiration which has brought original themes to them, apparently "out of nowhere." How else can we account for the lovely melodies of Stephen Foster, who, with scant craftsmanship, produced a garden of charming themes? How can we account for the inspiration of the minstrel, James A. Bland, who gave us "Carry Me Back to Old Virginny," still sung by millions around the world? How else can we explain the melodic genius of Schubert, who sometimes wrote four songs in a day, and later on was unable to recognize them as his own? Surely they were not ground out of a soulless human comptometer! A vast proportion of the great music of the past was written by devout men, who in the dedication of their works paid tribute to their Maker, as did Johann Sebastian Bach with such phrases as "To God Alone Be Glory," and "In the Name of Jesus." Even those who lived worldly lives often stopped to pay tribute to a divine source.

Music students in the great music schools of the world have acquired amazing craftsmanship. There have been hundreds of Musical Doctors who have been better versed in the science of musical composition than was Schubert, but who among them has given us a "Serenade" or an "Unfinished" Symphony? Schubert could answer this. He must have known that his lovely themes came from above.

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How to Punctuate Through Phrasing

by Frances Taylor Rather

ON Patsy's lesson day, I showed her this sentence: "Patsy played her piece well but was not punctuated." I asked her to read it, and she did so. She saw, of course, what was needed to make the meaning clear. Then she told me where the punctuation marks should be inserted, after which were separated: a comma after "Patsy"; a comma before "but"; and a period at the end; so the sentence appeared thus: "Patsy, you played your piece well, but it was not punctuated. Marilyn, standing near, alert and responsive, also showed eager interest. When I asked the meaning of the word "punctuate," Patsy said "separate"; and as I played "Clementine" she indicated the punctuation by clapping her hands at the end of each phrase. I was glad she used the word "separate" for punctuation means separation; and when I said "separation of what, in music?" she replied "As in English-phrases."

Punctuation in playing includes the limitless number of brief wafts (and the long ones) of both melodic thought and which, even without signboards to mark them, should nevertheless be felt and observed as definite parts of good phrasing. Such wafts correspond to the breathing spots in singing and to those indicated by the printed marks in reading and writing. In this connection, it may be added that in much of our present-day music, whether amateur, insufficient punctuation makes a second reading necessary in order that the meaning can be fully grasped. I tell my pupils to listen to the speakers on the radio, and to note how they insert pauses; and also to watch for the beats of conductors when they are shown in the movies. Both of these are good signboards, and very useful in the matter of observing wafts, as the character of their performances is often marked by their taste and judgment in this respect.

Phrasing has been aptly termed "the punctuation of music"; "the division of musical sentences into rhythmic sections"; and rhythm has been defined as "the division of musical ideas or sentences into regular metrical portions."

The following quotations, clarifying the meaning and significance of rhythm, are worthy of mental absorption: "Rhythm combines separate tones into a sensible succession, and weaves them into a whole." "Rhythm "represents the regular pulsations of music."

Assuming that technic, fingering, pedal work, and other essentials to good phrasing have been mastered; that is, thoroughly studied, and put into practice; there can be no rhythm without punctuation; and no punctuation without rhythm, for the two are inseparable, and form the backbone of phrasing. Without them, the phrasing would be inadequate, meaningless, and the entire musical content, erratic and obscure.

The Average Child

The average child, either with or without musical ability, has little or no natural instinct for punctuation in musical expression. However, that is not to say that he expects for speed a dominant characteristic of youth; and, we know that speed reflects the spirit of the times. Even tiny tots, in early attempts at walking, start out on a near-run. Children are continually calling to one another, to "hurry up." Fast driving seems to stand out as a main objective of the young. In music, so, should we expect that we are at all times by convincing evidence of how we cannot expect the trend in musical expression to be an exception. With the average child, observance of punctuation (musical) has to be instilled, or injected, if it might be so termed; and even "hammered" in by the teacher. Various schemes are resorted to by teachers, in their efforts to get punctuation into pupils' playing. I have found that extra counting after a retard, or at the end of a phrase, is in the answer; punctuation is needed, but punctuation marks were separated: a comma after "Patsy"; a comma before "but"; and a period at the end; so the sentence appeared thus: "Patsy, you played your piece well, but it was not punctuated. Marilyn, standing near, alert and responsive, also showed eager interest. When I asked the meaning of the word "punctuate," Patsy said "separate"; and as I played "Clementine" she indicated the punctuation by clapping her hands at the end of each phrase. I was glad she used the word "separate" for punctuation means separation; and when I said "separation of what, in music?" she replied "As in English-phrases."

The Pause

The Fermata is a pause or hold, with this marking above the note or chord, signifying that the corresponding tone or tones should be sustained for varying lengths of time, according to the note value and the character of the music. This being somewhat of an elastic procedure, the judgment of the performer may also be a determining factor. When found above a note of short value, the tone may be sustained more than twice as long as the value of the note; but



FRANCIS HOPKINSON

Our first American composer was our earliest authority on rhythm and phrasing.

when found above a note of long value, it is not necessary for the tone to be held for even double the value of the note. Also, when found above a rest, the Fermata signifies a pause of varying length. When it comes after a dot, it denotes a very brief pause at the end of a composition. Such signs must be observed as must the unmarked pauses to which we have already alluded; for silence is often more expressive than sound. A familiar saying that frequently comes to mind (from one of my Conservatory teachers) is "Now let the people enjoy hearing nothing."

On the other hand, we know of course that a pause does not always signify entire cessation of sound. One of the most impressive effects through the use of the pause can be secured by the sustaining of tones and damper pedal, thereby prolonging the sound beyond the note value after the pause. This is one of the finest effects with the piano, and may be noted in the long sustained notes and damper pedal in the performance of our best known concert pianists. Our attention thus far has been directed primarily to singing. This does not mean that their importance in vocal work should in any sense be undervalued, but in singing, the breathing intervals (breath earlier) give punctuation. The musical phrases are in accord with the words, which facilitate vocal phrasing more simply than instrumental; and through freedom of emotional expression, solo singing is offered greater opportunity than choral work, in the matter of punctuation.

Choral Singing

In choral singing, rhythmic punctuation is all important. Effective vocal ensemble is dependent in large measure upon rhythmic punctuation, or differentiated accompaniment. In other words, such an accompaniment stabilizes choral singing, and is indispensable to good work in the playing and singing of hymns and chants. The piano lends itself well to this work. While the organ is associated with, and better adapted to the playing of sacred music, the piano, with its ease of action, and often less complicated mechanism, is far better suited to the task of the accompaniment and punctuation that constitute such important part in the accompanist's work for choral singing. The hymn player must know his tempo, which must be neither too fast nor too slow. Ideas should not be crowded. Listeners should be allowed time for adequate hearing and mental digestion; and, as Robert A. Gerson says in his "Principles of Choral Singing," published by the Theodore Presser Company, "Frank Hopkinson's remarks on the rhythm of words in chanting are still a pertinent guide for this type of religious music. His plea for dignity in church music and for unity of thought in religious services will still repay consideration by our church musical authorities." This quotation is by no means a digression from our subject; for rhythm, as it is used in piano playing, and punctuation undoubtedly adds directly to the playing and singing of church music. Also, in chanting, the prolonged pauses between words should be included as a vital part of punctuation.

The remarks and suggestions in this article are directed to the main in punctuation and pauses in piano playing. The deficiency is more pronounced, and consequently demands more attention, than in other instrumental branches.

Phrasing (Punctuation) on stringed instruments is done with the bow, as students are taught to "breathe with the bow."

In the playing of wind instruments (exclusive of the organ), as in singing, breathing intervals

"The importance of intelligent punctuation as an indispensable part of good phrasing has been only emphasized in earlier issues of ETUDE, and is still a subject of such import, and so universally neglected, deserves additional mention in the form of a further plea for observance; and so it is hoped that the content of this article will serve as an urgent reminder that punctuation should be recognized and observed as a major element in playing and singing. Both punctuation and pauses claim definite space as main essentials to good phrasing and indispensable means toward balanced tempo and stable, artistic, well-rounded performance.

SINCE I am in no sense a pedagog, I can speak of pianistic progress only in terms of my own experience. I always loved to play, and longed to play as well as possible (which does not necessarily mean to be able to show me how to work. My technical studies were greatly advanced by the thoughtful discipline of Mathilde Verne. My technical problems were, perhaps, unusual! I was born with naturally fluent hands; I have never had to struggle for speed, agility, or any of the other purely mechanical difficulties that are suggested by the word "technique." On the contrary, I could read a page of music and make it sing (well speaking), and play it straight off! At fifteen, I was rather pleased with this! Miss Verne taught me better.

It was she who pointed out to me that a too-easy technique was a liability rather than an asset, because it was quite uncontrollable. Nothing has value, she would say, that comes by itself—unless it has to know what you are doing. You must learn to play to do it, how to make your facilities serve you instead of dominating you. Her first words to me were, "Now you are going to learn how to practice!" Her two secrets of good practice were regularity (regardless of how you feel, what you might like to do, or what your mood is), and mental control (never to practice a note that was not directed and guided by a clear, calligraphic, Vivaldi-like sketch). After four hours of four-hour sessions, so that the guiding brain would never be fatigued, I find such a system very stimulating, and still adhere to it. Every day of my life, I practice from ten to eleven, from twelve to one, from three-thirty to four-thirty, and, after tea, from five to six. For the last hour my husband has come home from his business and, since he is a fine amateur pianist, we devote the time to playing concertos together.

An Effective Practice System

Miss Verne also made me practice, with thoughtful care, the technique that previously had come as a matter of instinct. The point was to make me aware of what I was doing and how I did it. For an hour, I worked at scales, exercises, octaves, arpeggios, stretching drills, exercises in thirds, in sixths, and elementary "five-finger exercises" to gain evenness and

On Becoming a Better Pianist

A Conference with

Moura Lympany

Distinguished British Pianist

by Rose Heybulb

Moura Lympany has now added America to the list of countries she has conquered and, as is customary in her case, the conquest took place with enthusiastic delight. Looking young as a school girl and glamorous as a film star, Miss Lympany played her New York engagements to a capacity that placed her in the forefront of the truly great pianists of the day. British born and of British ancestry, Miss Lympany early showed unusual musical aptitude. At seven, she began piano lessons in Belgium; at twelve, she electrified her audience by her playing of the Mendelssohn G-Minor Concerto, under Basil Cameron at Harrogate. Winning of the Ada Lewis Scholarship brought her study at the Royal Academy of Music in London, where, at fifteen, she was awarded the Challen Gold Medal as the best student of the year, as well as the Hine Gift, for composition. Upon being graduated with high honors, she wisely resisted the lure of increasing public engagements and devoted the next few

years to further intensive study under three great teachers—Paul Weingarten in Vienna, and Mathilde Verne, the teacher of Queen Elizabeth of England; and Tobias Matthay in London. In 1938, Miss Lympany won second prize in the formidable Vanya Pianofoote Competition in Brussels. Success now was assured, and she began the public career which has carried her through triumphant tours of Europe, South America, Australia, and America. In 1945, Miss Lympany and Sir Adrian Boult were the first British artists to play in Paris after the liberation. The following year, she and Sir Adrian were expressly invited to represent British music at the Prague Music Festival. Miss Lympany is famous for her beautiful singing line, her prodigious technique, and the sensitive musicality of her interpretations. In the following conference, Moura Lympany, from her wide and varied experience, tells ETUDE readers how to become better pianists.

—EDITOR'S NOTE

with concern and alert control, so that you not only achieve your effects, but know what you are doing.

Wisdom from Matthay

The conclusion of interpretation I learned from Tobias Matthay. This is no reflection on Miss Verne. It is simply that I was older when I came to Mr. Matthay—in my late teens—and consequently more maturely ready for interpretative values. At this period, my piano was one which, I think, besets many students: it could think and feel, but not always act. I wanted the teacher to say, in order to end my difficulty, in getting the feeling out of my inwardness and into the piano. Matthay taught me how to take interpretation out of the realm of vague feeling and to project it, consciously, as a planned pattern of musical thought. My first work with Matthay was the Delius Piano Concerto. It begins like this:



I sat down and played it as I felt it, and Matthay said "No!" He asked me why I played it as I did, and I had no answer, except that I felt it that way! Then he said exactly what Miss Verne had said in the matter of pure technique—that nothing has value unless you know what you are doing, why you do it, and how you do it. Then he got out his first book of thoughtful interpretation. He pointed out that the first note of the Delius is of longer duration than the four notes immediately following; and that through those four notes, the first one leads into the next long note. Those time-durations have interpretative value—always, a longer note must be played more loudly than shorter notes. Again, the leading or program note of the piece must be given the main portion of the phrase. When you do this, all the things with all these things with all these things, your hands will carry out pretty much anything you want them to do! Naturally, all practicing must be done



MOURA LYMPANY

The Teacher's Round Table

Look and Listen

I play two pianos with a friend of mine. We have not much about certain aspects of our performance. We find difficulty in falling together. It gives our playing a character of insecurity and carelessness. What would you suggest as a remedy?

(Mrs.) H. S., Michigan

Conducted by

Maurice Dumesnil, Mus. Doc.

Eminent French-American
Pianist, Conductor, Lecturer,
and Teacher

More Stumbling

In my study of the piano I have a difficulty about which I would like to request your advice. I believe it has something to do with the placement of the fingers. When I have learned a composition quite well I often stumble when starting it. After that I go through the piece quite comfortably. I read ETUDE with much enjoyment, and would like your suggestive help. My trouble occurs mostly when playing at the home of friends.

(Miss) F. V. L., Maine

uses "to get adjusted." Better still: hum inwardly the melody, then count the measures. With such preparation you ought to "pitch in" right.

Too many people start before they are ready. Here, once again, be wise: "Take time to take time."

Boys' Pieces

I have many boys in my class and I feel I should like to teach only boys, as I find them very interested in piano playing. Could you suggest a list of suitable and not too difficult pieces?

(Mrs.) G. H. R., Texas

"Boys' pieces" must be buoyant, rhythmic, peppy, full of "zip," and also melodic or descriptive. Here I will quote a few of them at random, but they are representative and I am sure you and your boys will like them very well.

My Scooter, Ada Richter; *The Cobbler*, William Scher; *Bicycle Ride*, J. J. Thomas; *The Hunting Song*, Bernard Wagness; *Tumbling Clowns*, The Skating Boy, Evangeline Lehman; *The Soap Box Derby*, Richard Manley; *The Chase*, Eddie Rabb; *Ring Toss*, W. C. Wren; *Dance of the Sprites*, Joseph M. Hopkins; *Five Dance*, James Francis Cooke; *Air Patrol*, Robert A. Hellard.

All the above can be obtained through the publishers of ETUDE.

Hail Solfeggio!

Last summer as I mused along the picturesque old winding streets of Alençon in Normandy (population 17,000) I came across an official poster in black and white advertising the arms of the city, a nameplate "Les Courses in Solfeggio and Instrumental Music" was signed by the mayor, and ran as follows:

"Notice is hereby given to all those who wish to learn music, or, to have it taught to their children, that the reopening of the classes will take place on Saturday, the 2nd of June. The object of these classes is to enable the pupils to become members of the Municipal Corps."

"After elementary studies, the lessons in Solfeggio will be replaced by a course in Instrumental Music to which the students will be admitted after passing an examination successfully. When their instruction will be judged adequate and according to the regulations in vigor, they will receive full and compulsory membership in the Music Corps."

Investigation disclosed that the applications were very numerous, and proof that the results are satisfactory came to me when I had an opportunity to hear the Municipal Band. The performance was marked by notable quali-

ties of ensemble and tonal balance, but above all it was the observance of the beat and rests which was really refreshing and stimulating.

So once again and for everyone, "Hail Solfeggio!"

Dripping Dew Drops

Recently I had a musical argument with several friends as to how the aggravated octaves near the end of Debussy's *Reflections in the Water* should be played. I said that Debussy wanted you said Debussy wished them to be rolled from top to bottom, rather than the usual way—bottom to top. Am I right? Last night we attended an artist recital in which the pianist played a Debussy group. I was asked and asked him about this. He said he had always played those octaves in the usual way but would be interested in trying them the other way. Would you mind writing something in ETUDE on this important point?

(Mrs.) B. M. W., Georgia.

You are entirely correct, and Debussy himself suggested to me that way of playing the octaves—downward instead of upward—as indicated in the slurs. "Hear me play and then Debussy?" What done with the proper touch and not too fast the effect is of exquisite loveliness. The tone must be liquid, the notes must "fall" delicately, peacefully. Think of a river bend on an autumn day, when the leaves turn into gold and soft mist hangs over the water, which never seemed to leave the master. It is said that at the Peace Table at Versailles, where Paderewski exhibited an extraordinary fluency with the languages of most of the nations represented, he was one of the most dominant figures. In discussions with a hundred or more of his colleagues there has been an all-round admiration of his great gifts. What I mean by this Paderewski, all things considered, was the most dramatic player; his quickness of wit, his breadth of view, his warmth of heart, his bigness of concept. In 1915, when Paderewski was in his prime, his editor had first lengthy conference with him. It was upon "Breadth in Musical Art Work." Therein Paderewski made many momentous statements, among which was the following:

Musical Culture in the Home

"Music in itself is one of the greatest forces for developing breadth in the home. Far too many students study music with the view to becoming great virtuosi. Music should be studied for itself, without any great aim in view, except in the cases of marvelously talented children or composers who would never make virtuoso. This should be very carefully considered. Most of the students assume that the career of the virtuoso is easier, more illustrious, and last but not least, more lucrative than that of the composer. But it is not better to start out to be a great composer or a great teacher and become one, rather than to strive to be a virtuoso and prove a failure."

"The intellectual drill which the study of music gives the child is of great educational value. There is nothing which will take its place, and it is for this reason that many of the greatest educators have advocated it so highly. In addition to this, the actual study of music results in almost limitless gratification in later life in the understanding of great musical masterpieces."

ETUDE is indebted to Mr. Theodore Steinway for the privilege of printing on the cover of this issue Mr. Paderewski's last portrait. Here we see the venerable master of the keyboard, his face reflecting his long and historical career, a career of achievement in art, in politics, in philanthropy, seated at the keyboard. It is probably the crowning picture of his magnificent career. Few of the masters of the keyboard had the phonetic characteristics represented in Paderewski's countenance.

ETUDE

Paderewski the Incomparable

(November 6, 1860—June 29, 1941)

The Most Dramatic Figure in the History of the Piano

Bearing a brother o'er the courtyard's stones,
And out old Valdemoss's ruined tower.

And then, through constant dropping of the rain,
The tender love song's cadence is resumed;
Until it ends in softest, sweetest strain;
And life—by two great artists—is resumed.

The fingers pause in silence o'er the keys;
Two low, sweet chords sound softly on the air;
The lean, long fingers grip again the keys,
And then the artist starts the Militaire.

The lover's song is changed to bugle call;
The dropping rain to bursting bomb and shell.
The monks' sad chant in monastery hall,
Gives place to man's mad shout and angry yell.

A thousand horsemen dash across the field;
A score of brazen bugles sound aloud the charge,
A thousand hate-born lances press or yield;
A hundred cannon spitefully discharge.

Yet over all the gruesome tones of hate,
A lover's song resounds quite sweet and clear;
As birds are said to nest, and sing, and mate,
"Mid war's mad lust, quite undisturbed by fear."

Again the maddening rush of onswepht men,
Again the bugle's call sounds shrill and far;
Once more the clash of hate, and then
In slow, sad measures ends the tale of war.

A moment's silence, then the list'ning throng—
Bursts forth in wild tumultuous acclaim;
And war's grim charge or lover's heartstirring song,
Alike the music master's power proclaims,

When Paderewski strikes the keys.



PADEREWSKI'S FIRST FAMOUS PORTRAIT

When Paderewski made his first sensational appearance in New York his manager circulated the orange crayon portrait made by the famous English artist, Sir Edward Coley Burne-Jones (1833-1898). This was the great pianist's first well known portrait. It inspired the poet, John K. Allen, to write the accompanying graphic verses describing a Paderewski débüt.

Paderewski

A Portrait

by John K. Allen

When Paderewski strikes the keys: There comes a strange, deep silence o'er the hall; The people stand, or sit just where they are, And do not move, nor talk, nor sit at all. Let a low whisper should that silence mar.

And then the tall, gaunt man, with tawny hair, And pale, gray face, completely self-contained, His bony fingers first raised high in air. Sends crashing chords where late the silence reigned.

And then his rapid glance runs round the place, His lean, long fingers grip his bony knees; He wrings his hands; meantime the gray wan face Looks o'er the people and still no one sees.

The atmosphere is right; the mood is there; The master and his instrument are one; And in the stillness which pervades the air, An old-time, low, sweet love song is begun.

One hears the constant dripping of the rain, As Chopin's measured prelude flows along. And then a dirge's melancholy strain Breaks off the haunting sweetness of the song.

And gloomy monks, with solemn, chanting tones, Make pious march-past at the midnight hour,

ETUDE readers desiring a short biography of Mr. Paderewski at trifling cost will find the services of the Editor of ETUDE. Mr. Lester Lord was completing his standard series of biographies for the famous "Beacon Lights of History," the first contemporary musician selected for the list was Paderewski. After much search, Dr. Lord finally wrote to the master and asked him if he had a favorite life story. Mr. Paderewski replied advocating "Ignace Jan Paderewski" by James Francis Cooke, which is now available in The Etude Musical Bookshop for fifteen cents.

Unfortunately for the musicians of today, Paderewski records are still available, and the moving pictures in some film are remarkably good. Thus, while the living presence of the great virtuoso is no longer with us, it is still possible for future generations who never heard him to form some estimate of his great appeal to people of all lands.

Among the famous records that are obtainable are:

MO-478—Paderewski Golden Anniversary Album—containing

Temper and Variations in F Minor (Haydn)
Polonaise in A-Flat (Op. 53) (Chopin)

Rondo in A Minor (Mozart)
Moment Musical in E-Flat (Op. 94) (Schubert)

DM-349—Sonata in C-Sharp Minor (Op. 27, No. 2) ("Moonlight") (Beethoven)

1387—Etude in C Minor (Op. 10, No. 12) ("Revolutionary") (Chopin)

Etude in G-Flat Major (Op. 10, No. 5) ("Black Keys") (Chopin)

6825—La Campanella (Paganini-Liszt)

Nocturne in F (Continued on Page 336)



MRS. AND MRS. MAURICE DUMESNIL HONORED AT PORT HURON
Radio Station WITI at Port Huron, Michigan, held Open House
for a day to honor Mr. and Mrs. Maurice Dumesnil. Mrs. Dumesnil,
who was formerly Miss Evangeline Lehman, was born at Port Huron.

Concerning the Concertmaster

A Conference with

Harry Zarief

Concertmaster, CBS Symphony Orchestra

by Gunnar Asklund



HARRY ZARIEF

BING is a concertmaster is a field in itself—different both from solo work and from playing in the orchestra. Many a star at the start that neither the concertmaster nor the orchestra player is a frustrated virtuoso! He is, rather, a specialist with a set of native abilities which fit him for ensemble work, and in the case of the concertmaster, for ensemble leadership. He's in the orchestra because he wants to be there, developing the abilities born into him; he serves an important function in music and secures for himself an interesting career.

—EDITOR OF NOTE

of the concertmaster engaged in radio work.

When I began my work as radio concertmaster, a colleague told me that the most important part of my job would be knowing when the music sounded best; didn't the indicated rests take care of the silences? I soon learned better. Emergencies can arise. It is not impossible that, after the brief rehearsal before the strain of a big broadcast, the conductor will wait for an entrance a shade of a minute too soon. Then the concertmaster is able to help him by holding up his bow for the split second of time it takes for the conductor to correct himself. A good concertmaster must be alert and ready for things like that—indeed, for anything!

The concertmaster's job calls for extra musicianship, extra alertness, an excess of deep responsibility, plus those qualities of leadership which will enable him to transmit the conductor's wishes to the men, with harmony on all sides. Besides leading the first violins, his duties include:

1. Responsibility for the intonation of the entire orchestra. Before each rehearsal and for each performance, the concertmaster asks the oboe (the official pitch-giver) to sound "A." Then the orchestra tunes up, preparing itself as an instrument to be played upon by the conductor. The concertmaster must make sure of exact pitch.

2. A measure of responsibility for the discipline of the orchestra. When the conductor wishes quiet

to begin rehearsal, he tells the concertmaster, who then gets the men into order.

3. The possible need for conducting rehearsals if the conductor leaves the podium.

4. Responsibility for understanding the conductor's interpretations and for transmitting them to the men. Since the concertmaster has no conferences with the conductor, he must be more than unusually alert during rehearsals.

5. The ability to perform solo passages in all styles of works.

The concertmaster does not rehearse the men without the conductor (except for the brief moments indicated), and he does not engage the players (although, in symphony orchestras, he is usually one of the auditioning body).

How does the concertmaster come to his post? Normally, there are three ways. Occasionally, a soloist of fine reputation is asked to take the position. If I am not mistaken, this was the case with both Mischa Piatro and Mischa Mischakoff. The second way is for a thorough and persevering young musician to become a member of the faculty of the Eastman School of Music, young Zarief joined him there, at the same time entering the University of Rochester as a music major. He served as concertmaster of the Eastman School orchestra and, while still a student, played with the Rochester Philharmonic and with the orchestra of the Stromberg-Carlson Radio Station, WHAM. Upon graduation, with his post-graduate honors, he continued his studies under Leitz at the Juilliard School, and became concertmaster of the Juilliard orchestra. During Zarief's student days at Juilliard, the concertmaster of the CBS Symphony Orchestra was called to other duties and the great network needed a substitute concertmaster in a hurry. Because of his record as concertmaster in both conservatory orchestras, young Zarief was summoned for the post. He remained with CBS, first as assistant concertmaster, where he served under Howard Barlow, Andre Kostelanetz, and many distinguished guest conductors; and later was appointed concertmaster. Mr. Zarief is well-known not only as a musician, but as the father of quadruplets (three girls and a boy, born in 1942). In the following conference, Harry Zarief tells *ETUDE* readers about non-solo playing and the qualities required of a concertmaster.

Special Requirements

In radio, the requirements of the concertmaster are more stringent if anything, than in the symphonic orchestra, for the reason that the key stations employ orchestra of top rank only. Because of the brief rehearsal times, often six hours, musicians must prove their experience, a marked talent for their instruments, thorough musicianship and all it implies, and their ability as absolutely fluent sight readers before they are engaged. When CBS was preparing its "Invitation to Music" series, several of the distinguished guests were pressed almost at the spot with which the men mastered these parts, without sacrifice of musicianship. For one of these programs, Leopold Stokowski offered the *Metamorphosis* of Richard Strauss, not an easy work, during the usual pre-broadcast rehearsal period. But after perhaps two hours of work, Mr. Stokowski was so well satisfied with the quality of the performance that he allowed the men to take the final hour to rest!

But to return to the concertmaster! There are many young people in our studios and conservatories today who are learning the concertmaster's trade tomorrow. Who among them will succeed? It is well to remember that the most valuable man in an orchestra is the one who learns to know what is going on outside his own section. In professional music, it is almost considered a feat to play one's own part! The final significance of the music resides in its unity. When the player is trained to adjust himself to working with others, to make his entrances, phrases, and so forth, fit smoothly and convincingly into the building of that desired musical unity, to follow the rest of the orchestra while he plays—such a musician is heading toward something more than the mere playing of notes!

Secondly, there are certain requirements for advancement. The complete attitude of willingness to accept the conductor's interpretative wishes and the ability to transmit them to the men. Most orchestras have guest conductors, and it is entirely possible that the season will include several performances of the same work, each time differently conceived. Naturally, the concertmaster has his own musical preferences! He must not consider them, however. His task is to insist on what the conductor wishes, and to make that insistence so that the currents between conductor and orchestra flow smoothly. Indeed, the success with which an orchestra carries out the interpretations of a conductor depends in no small degree upon the skill with which the concertmaster makes those interpretations understood. He does this by his bowings, his phrasing—by his command of the elementary grammar of music. For example, (Continued on Page 326)

The Finger Stroke in Piano Playing

by Henry Levine

Well-Known Pianist, Teacher, and Editor

In Collaboration With Annabel Comfort

WE CAN shape our fingers in several ways. For example, we can stretch them straight out in line with the back of the hand. At this point on we can place finger tips in slightly, whereby we rest on the soft finger pads, just behind the tips. This is the extended finger position. By curving the tips still farther in, we get the conventional rounded finger shape with tips pointing straight down. By pulling the fingers a little more, the tips would be bent over, we would play on our finger tips and we combine the inward motion of our finger tips we end with the clenched fist.

It is interesting to note the changes in the hand position as the fingers change shape. When the fingers are held flat, the back of the hand slopes down slightly from the wrist. When the fingers are clenched, the back of the hand slopes up. The upper part of the hand adjusts itself to any in-between shapes of the fingers. This adjustment is an automatic one. Any interference with this natural adjustment will cause strain.

Of the several shapes which fingers can assume, two are chiefly used in correct piano playing: the curved or rounded finger with tips pointing down and the partially extended finger with somewhat flattened and rounded finger pads making contact with the keys. The extremely extended or flattened out finger is hardly the position one would adopt in playing the piano correctly. Yet you will see the fingers shaped and played in this manner by those who have not been properly trained to use this extremely flat finger position. On the opposite side of this picture, playing with the fingers bent too far in is risky, because contact with the key may be made with the nail, causing the finger to slip off the key.

The rounded finger shape may be learned in several ways. If the player will drop his arm by his side,

you will notice that his fingers form a natural arch. This natural curvature of the fingers should be kept when the arm is placed in playing position. This is another way, which I have already suggested, is to hold the hand like a ball or apple. This would set the finger shape. Still another way to develop the finger shaping sense is to extend the fingers all the way out. Then bring them all the way in, in full form, and then, without looking, have the fingers open up to the correctly rounded shape. After a few trials and checkups, the fingers will find the proper shape.

The correct shape should be held without stiffness. Stiffness in the finger joints causes stiffness in the hand, wrist, and arm, and interferes with finger action. To test them for freedom, move the fingers of each hand in, as we have just described, and with the fingers of the other hand, flop them out, and let them fall into place.

There are still other devices for loosening the fingers, but these mentioned should suffice. The rounded finger is used in the normal five finger position where notes proceed stepwise. It can be used also in a contracted form in a chromatic succession of notes. Where the notes are spaced farther apart in arpeggios, the rounded finger is more preferable. In fact, here again, nature, if permitted, sets the correct pattern. As fingers space farther and farther apart, they naturally extend outward. Curving the fingers when they are widely spaced locks the joints and causes stiffness.

Since the finger is made of three parts, owing the finger is a unit offers some problems. For example, the finger can be bent from the hand knuckle even when the two end sections are straightened out, as we see in the case of the pianist who plays with his fingers. We are known of concert players who limer up their fingers by placing them in hot water, and they bend just one finger at a time from the hand knuckle, keeping each finger in a straight line. It is also possible to keep only the middle finger next to the hand in a straight line with the hand, and yet move the finger in and out from the middle joint.

When we make a downward stroke with the fingers in rounded shape we really have a double action in the finger. That is, the hand moves from the hand knuckle, and in order to keep the finger in rounded shape we must bend it from the middle knuckle only enough to point the finger tip down. Here is where trouble sometimes sets in. A beginner, when he tries to make a finger down, instead may pull in with his finger tips. If contact is made with the nail, the finger will slip off the key. If contact is made with the fleshy part of the finger, the finger tip will bend. Yet pulling in with the fingers is a natural action in piano playing. It is also a good time to watch the older fingers, and see that they remain quiet while the second finger is starting the key in motion. They will remain quiet as soon as the feeling of effort is felt centered in the finger moving from the hand knuckle. Thus, a sense of finger independence is developed, and the tendency for one finger to try to dominate the other is eliminated. I have tried these exercises with very young beginners. They quickly gain control over their playing and non-playing fingers. With this control acquired at the very beginning of instruction, faulty playing habits which are (Continued on Page 328)



Photo by Papas Studios
HENRY LEVINE

The Pianist's Page

by Guy Maier, Mus. Doc.
Noted Pianist and
Music Educator

Your Summer Teaching Term

NOW is the time to make plans for your own summer teaching term. Why not offer a special six week course from June 15 to July 30, for new, beginning students as well as for your present pupils? Print or mimeograph a sheet stating your plan and fees, and send it out soon to your mailing list. Many teachers have found such short courses refreshing and very profitable, and parents are only too happy to have their children receive training and tuition during this usually stagnant period.

The notion that young people should discontinue piano study during summer is complete nonsense; that is just the time when, freed from school duties and activities, they are able to take more lessons, work more concentratedly, practice longer, and really enjoy music.

Include some alluring features that you cannot put in the winter schedule, such as one group a week in easy ensemble reading and playing (four students, two pianos), a class in simple improvising or composition (using a piano too!), or special group work in string reading. Mrs. Esther Foster of McAlester, Oklahoma, offers all graders one hour private piano lesson and two miscellaneous class lessons a week, or eighteen lessons in six weeks, paid for on that basis, with no missed lessons made up.

Her first class lesson each week is a small group of four students (and does not take forty-five minutes); the second on Saturday mornings, the entire grade group together. All beginners are in one group; the others are placed in three loosely graded groups. Mrs. Foster plans each class lesson very carefully in advance, not only for the separate class, but for the entire group.

The students are divided into groups by their names. On large white-cutouts are written the students' names of each group, with stars for the week's work. One class begins with a brief story of a composer's life (red star); then pieces played from memory (gold star); or with notes (silver star); "chalk" talk on various musical subjects (red star); original compositions (gold star); and so on. Points are added up for the term report card and pupils are awarded small or large "lucky" stars according to star totals.

Mrs. Foster teaches beginners to read from their very first lesson, and never lets up on it. Hurrah! She also teaches black key tone tutes at each lesson—also a good practice. Action songs and amusing drill games are used; the assistant often plays solos; or a rousing two piano number is performed by teacher and assistant.

One of the upper group's projects requires each pupil to bring in an original stanza or couplet and to have it published in the paper for it in class the first week. The next week a tune is composed for it, then an accompaniment, and finally each pupil performs his own piece. The final week the class votes for the original composition to be played for the closing exercises.

Most teachers prefer simply to teach a reduced private lesson schedule in the summer—for good reason! Sometimes I think it better to no lessons around the first of June which is the year's low point of enthusiasm and interest (that goes for teacher as well as pupil) then to open a "special" summer term about June 15-20. This gives the youngsters time to wind-up school, take exams, be graduated, collect their wits (we hope!) and blesses the teacher with a well-deserved breathing spell.



DR. AND MRS. GUY MAIER

On the campus of Virginia Intermont College, Bristol, Virginia, where Dr. Mater has held successful summer workshops for teachers and pianists during August in past years.

Looking Forward

The musical youngsters of John Adams Junior High School in Santa Monica must have felt quite a thrill of anticipation at the beginning of the school year when they read this notice sent them by their piano instructor, Mrs. Alice Kitchen, an outstanding teacher of group piano.

"The Treasure Chest

"There are many kinds of treasure chests. Here is one that will bring you pleasure and new and joyful surprises all the days of your life:

"It offers many gifts to those who become acquainted with it and who treat it lovingly and thoughtfully. Among these gifts are songs, dances, master, tears; and pictures of famous persons, events, people, memories of the past; happenings in everyday life; beauty, grandeur—all the thoughts and feelings known to man in his search for knowledge, and happiness.

"Open your Treasure Chest and find its secrets. Today you may receive a simple gift—perhaps a little folk song or a bell ringing in a distant tower; but if you faithfully strive to learn its secrets the chest will bring you many precious gifts.

"As we begin the school year, let's delve into our Treasure Chest, make its music come to life, and enjoy it now, and in all the days to come!"

Why not compose a similar letter to send to your students in late summer? I'll wager that you'll be surprised by the response.

Pianist Teacher and Public School

And why not a frank talk with the principals of the schools in your neighborhood? It couldn't do any harm to ask you do you good? Yes, I know that many teachers are struggling for years to obtain permission for pupils to leave school during school hours for piano lessons, but have not reached first base. On the other hand, I know dozens of cases where children are excused if the teacher lives near the school building.

In the excerpt of the letter which follows, a teacher (who prefers to remain unidentified) has achieved a situation that would be hard to excel, but which other teachers could approximate, I think, with tact, persistence, and patience.

"My studio is two blocks from the High School and one block from the grade school. Both are very cooperative. The High School students are excused during study periods for their piano lessons. At the beginning of the year I gave my schedule of grade school pupils to the grade school teacher and asked her to arrange the classes as she thought best. Since students may leave classes for piano instruction, I have no loss of time between lessons. This is a decided improvement over the large city in which I formerly taught as pupils there were not excused for lessons. Also, the schools were so far from the studio that too much time was required to go back and forth."

Do I hear you sigh with envy at such an unbelievably heavenly status? Why not try to do something about your own situation? It may require careful planning and long range strategy—which would of course include moving closer to the school.

Accent on Youth

Here are three outstanding letters from young people: the first, from a girl pupil of Mrs. Ina Mae Quinn of Graham, Texas, was written in large block letters:

"I thought I would write you a note to say hello and tell you what I am studying. I have memorized *The Guardian Angel* and *The Noisy Miner* from my Brahms book and will study *Lullaby* next. I am also studying *Picture Pointers* by Eckstein and have memorized two pieces from Schumann's 'C' book and *Merry Christmas* by Kromann. I am also studying *Salomé* by Hazel Cobb and *Everywhere Christmas* by Lindberg, also a book, *Finger Fables*, by Corbin and 'On Our Way to Music Land,' by Stanislaus.

"I am going to school now and like it very much. My first report card said 'Excellent in every way.' Wish you could come to my birthday party. I will be seven years old.

Sandra Browder."

Good for Sandra! After reading the number of books and pieces she's able to manage, who will dare to keep pupils on a diet of one or two books exclusively?

The letter is from a boy, Bruce Cameron of Beverly Hills, California:

"I am at Mrs. Kaufman's having my lesson. She did not believe I could do Page Three in 'Thinking Fingers' with my right hand starting on fifth and fourth fingers a hundred times. But I fooled her because I played it 118 times without stopping. I like the book real well. I am right now and have studied 14 months. I know 3 pieces in 'Pastels.'

"P.S. I just did my right hand with 4-5, 120 times... Pretty good!"

Brace's teacher, Mrs. Kaufman, writes: "When I told Donna how many times Bruce had played his exercises she wouldn't stop short of 500. This week ago, Bruce played 564! I think of having to hold children down on exercises—wonderful!"

Now, would anyone like to step up and assert that "kids" don't like to repeat good, interesting short exercises?

I will make no comment on this last letter except to say that it is from a fourteen-year-old girl, and that it is one of the most remarkable letters I have ever received. I dare not disclose the writer's identity, for she might be embarrassed:

"I have just been running through some of the 'Pastels.' The more I play them the bigger the lump gets in my throat and the bigger are the tears shed. I like them so much that I plan to play a group at my recital this spring. *Tenderly*, *Chinese Temple*, *November Rain*, *Deserted*, and so on, are what I call music at its best. (Continued on Page 321)

This installment of Theodore Presser's biography, which began in July 1948, has to do with the colorful personal characteristics of his fine career.

—EDITOR'S NOTE.

Theodore Presser

(1848—1925)

A Centenary Biography

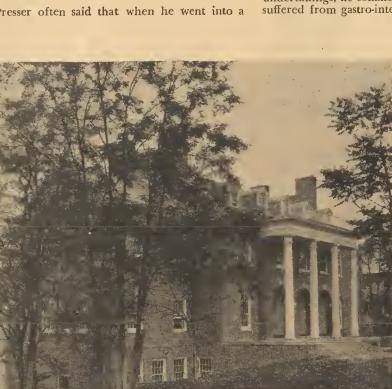
Part Eleven

by James Francis Cooke

store he wanted to be waited upon instantly, if possible. "The customer who gets a warm reception and wholly satisfactory, courteous service, together with low prices, is the basis of tomorrow's business."

The Joy of Giving

"The little things of life are often quite as important as the big things" was one of his frequent sayings. He was continually purchasing caps, shirts, and suits for poor children. "I never do any giving, never for gratification," *Under the Roof* (London, 1900), p. 103. "The greatest gift in the world's reward?" Never look for gratitude, but never forget it." This spirit of the appreciation of gratitude was deeply impressed upon him as was indicated in the case of Mme. Pupin, a contributor to *THE ETUDE*, who became afflicted with a disease which developed into cancer. He gave her regular monthly contributions to the fund of the Presser Foundation. Pupin was a Protestant, but was admitted to a Catholic hospital in California. Mme. Pupin did not reveal to the Sisters of Charity that she was receiving a small income from The Presser Foundation, but was harboring her funds was always called) and gave the customer every attention. Then he went to the back of the store where his son was reading a book and smoking a cigarette. On the way he stopped him and said "I made a mistake and slapped it across his son's face, saying, 'Du Dumkopf!' But don't come fifteen miles to do business with us and you good for nothing ain't got sense enough to walk fifteen feet to go wait upon him!"



PRESSER HALL
Berea College, Berea, Kentucky.



PRESSER HALL
Randolph-Macon Woman's College, Lynchburg, Virginia.

Musical Boston in the Gay Nineties

Recent Visitors at Harvard
by Edward Burlingame Hill

Fifth and Final Section of a Notable Series

FOR some time Professor Spalding had established a fixed policy in the music department of sending students to the universities with short courses of instruction and the possibility of consultation by distinguished European personalities. These guests from across the Atlantic often gave lectures or informal talks which were open to the public, even if originally designed to stimulate the student body. This practice was similar to the custom at the Library of Congress in appointing consultants in various fields to guide the researches of scholars in their several specialties.

Perhaps the earliest of these visitors was the celebrated Rumanian musician, Georges Enesco, a superb violinist, an excellent conductor, and a remarkably gifted composer, whose works, with few exceptions, are too little known in this country. Thus he brought the musical culture of his country through technical training, wide experience, and an inspiring penetration into all aesthetic problems which were virtually priceless. A striking instance of his ability occurred one day in the orchestration class. The first horn player of the Boston Symphony Orchestra had come to Cambridge to exhibit the varied resources of his instrument. He had brought to the class Mozart's E flat Concerto, and had placed it on the piano. Since the orchestral score of the Concerto was upon the piano, Enesco placed it upon the music rack and accompanied the horn from the orchestral score with as much ease and assurance as if he were reading from the piano reduction. The mere presence of Enesco affected the entire class, but it should be noted that relatively few among them were sufficiently advanced to profit by his brilliant attainments and his vast store of knowledge pertaining to a large range of musical literature.

Holt and Monteux

Another visitor whose period of instruction brought more concrete results, because his counsel was professed in the students' native tongue, was the English composer, Gustav Holt—equally skillful in the fields of orchestral, choral, and dramatic music, whose career was terminated by an untimely death. Holt's music was particularly the concern of Cambridge, since Monteux had performed the oratorio *Saint Paul* at the Harvard Glee Club, under Director Davis, had given his choral music a place on its programs. Moreover, Holt belonged to the younger generation of British composers which was making a determined effort to free itself from the reaction of continental composers. He possessed a singularly independent individuality quite apart from the trend of continental musical tendencies. Consequently, his particular musical attainments, composition, and impressed upon his students the necessity of turning their thoughts inward, to discover their own creative individuality and to foster it without a superficial reliance upon an acceptance of current practice. This was upon the students' own conviction, the essential foundation for genuine progress in their work, left a definite mark upon Holt's pupils. It was highly unfortunate that a serious illness cut short his teaching at Harvard.

During Monteux's conductorship of the Boston Symphony Orchestra, which he was preceded by Henri Rabaud, composer and director of the Paris Conservatory, French music naturally found an increasing position on his programs. Moreover, French composers were invited to conduct their music in Boston and elsewhere. Early in the century Vincent d'Indy had visited Boston. He made a second appear-

ance later and was followed at intervals by Maurice Ravel, Darius Milhaud, Arthur Honegger, and Albert Roussel.

The Harvard Music Department gave receptions for some of those distinguished musicians. The first of these was for Vincent d'Indy whose noble and impressive bearing justified his leadership of a serious group of composers all committed to a continuance of the inspired teaching of César Franck. Later, the mercurial and animated Maurice Ravel created some astonishment by appearing at Harvard in correct cut-



NADIA BOULANGER

Distinguished French composer and teacher who contributed much to the musical life at Harvard.

away and striped trousers but with tan shoes. As soon as he had finished his orchestral rehearsal, Ravel attended to the Boston Museum of Fine Arts to examine the remarkable collection of Chinese arts, of which the famous had spoken. On the way to Cambridge it was difficult to conceive how such an eminent and incisive figure, came to Harvard as English delegate and incidentally received the honorary degree of Doctor of Music given by the University for the first time in its history. Professor Dent, on one of his programs, gave a compelling address on the study of musical history, in which the scope of analysis was no surprise to those who were familiar with his attainments, but which held a large audience captivated by the vitality of his scholarship, intermingled with apt touches of humor.

Outstanding Personality

A teacher of unparalleled distinction, whose visits to this country have had a marked reaction upon the younger generation of American composers, is Nadia Boulanger. Daughter of a (Continued on Page 298)

his orchestral pieces, *Pacific*, *Horace the Victor*, and *Rugby*.

Among the famous foreign artists who came to Boston and Cambridge one cannot overlook Alfredo Casella, now no longer living. I had happened to be present at a piano competition in the Paris Conservatory when Casella, one of his teens, received a second award in piano playing, followed a year later by a coveted first prize. During his residence in Paris he had recognized the vital part played in the development of French Music by the foundation, soon after the Franco-Prussian War, by Saint-Saëns and Busine of the National Society of French Music. He determined to give similar encouragement to young Italian composers by establishing a like National Society in Italy. This he accomplished in 1916. Itascaniello-Toledano, Pizz-Mangiagalli, and others. The formation of this society justified Casella's hopes through the unification of the esthetic convictions of the younger Italian composers. Casella had come to Boston to conduct "The Pops" concert. For this position he was unfitted, since he was ignorant of the tastes of his audiences and unacquainted with the type of music they preferred. To the musician, however, he possessed a remarkable knowledge of, and among other qualities he possessed an extraordinarily accurate memory as to the correct tempi in some of Debussy's orchestral works. He produced many interesting pieces far over the heads (at that time) of the "Pops" audiences and he astonished by playing the piano and conducting a composition of his own based upon the themes by Domenico Scarlatti. Although not a practical lecturer, he gave at Harvard an interesting in formal talk upon the music of his Italian contemporaries.

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ETUDE



SILVIA R. BAGLEY

Silvia R. Bagley received her M.Mus. degree at the University of Colorado. She was graduated in music from The Institute of Music Art and then studied under two fellowships at the Juilliard Graduate School. Her teachers have included Mme. Marcelle Sembrich, Ella Toedt, and Estelle Liebling. Miss Bagley has given many recitals and has appeared on radio networks. She has made a special study of stage fright, and gives in this article much practical advice for overcoming the bogey. —EDITOR'S NOTE.

IF STAGE fright is part of your fate, don't try to avoid it. Welcome it, and instead of letting it paralyze you, use its power to help you give a better performance! Does that sound impossible? It isn't. In fact, every good performer who ever lived has done just that—consciously or otherwise.

I wish that those who write about the stage fright of the famous would remember to stress one important point; namely, that the great ones never became famous until they found a way to conquer their nerves. They may have had stage fright—yes, but it was a kind which helped them, while the fright of the average layman destroys whatever he is trying to do. An Opera star may have a few tremors but he knows how to regain control in time, and best of all, having done so, he proceeds to perform much better than he did in rehearsal.

Enrico Caruso, the famous Italian tenor, when he gets results by frightening, "bawling out," or otherwise abusing his students. The over-austere teacher is also using them . . . indirectly. I am reminded that many famous musicians employed their "tactics" in their teaching, but that still does not prove them to be fearists. They are using them to instill fear in their students, but not to make them fear themselves. Fearless give stage fright to all but the hardest pupils, and in all pupils, they destroy more things than we can catalog. There have been other famous musicians—great teachers—who knew how to acquire good results within the framework of kindly, professional deportment. These did far more good.

The Singer and Stage Fright

by Silvia R. Bagley

Associate Professor of Music
Wesley College, University of North Dakota

Caruso said, "My high notes come only when I have le trac."

an audience becomes a potential source of humiliation, therefore suffering, for you. Your subconscious mind is keenly aware of the difference, however much you try to forget it.

So here is stage fright, and certain well-meaning but mistaken, advisers will exhort you to "control yourself," to try "not to get nervous," to "forget the audience and pretend you're singing at home." Such advice not only is useless to a truly frightened person; it is also downright harmful. It aims to suppress something which is no more suppressible than measles; which was never intended for such a purpose, but for redirecting the adolescent mind. Anybody who has been helped by the aforementioned type of negative advice, didn't have stage fright in the beginning. (And remember—there are plenty of people without it!)

Finally, we believe it a responsibility to provide through our music study a method to sing not just because it prevents stage fright, but because regular performance is part and parcel of good music study, through which we are helped to grow. Anybody who has something ready, can sing, make a good place for the beginners; so do semi-private club meetings, or small local functions, or the like, in the evenings, or during public recitals, church solos, and radio programs. Every student must sing to make each appearance slightly better than the last—in vocalism, in the difficulty of material used, and in stage deportment.

We also teach our students a "philosophy" regarding performance. "Audiences help you to do better," is a thought stated explicitly when someone sings well in every opportunity. "Sing when you're good," is another. "Don't be afraid to sing in front of an audience." Teachers have many opportunities for inculcating the doctrine that nature has given us a wonderful thing—"performer excitement" (a friend, no stage fright, a. enemy), which comes to our aid when we most need it, in public, and gives us added strength to out-do our best. This doctrine is so obviously true that most normal young people accept it as completely as though it were a rule on breathing.

A Severe Treatment

Of course, every studio has some who cannot be classified with the "normal," "healthy," or "average." There are the oversensitive, the nervous, the "average," the "normal," the "hyper," the "hysterical," the "overactive," the "over-sensitive," the "over-cautious" to accomplish what others do as a matter of course. There are those with ailments predisposing them to stage fright (such as hyperthyroidism, nervous and heart disorders, epilepsy, and so on). If such people ever perform, it should be with a doctor's consent; excitement sometimes aggravates these conditions. Last, there are normal people who have something usually by chance, or by heredity, which leads to cases of stage fright. These are candidates for a cure; prevention comes too late for them. No use to tell them, "Audiences help one do better." For them, audiences bring on something akin to complete paralysis.

These are the sufferers from real stage fright, yet their case is far from hopeless. They have an excessive instead of a usual, amount of performer excitement. If the excess could be drained off, they would be in shape to sing well all the time. Confirmed audience lovers. With this premise as a starting point, I have treated some of the highly nervous with a device which we call "emotional catharsis." It involves bringing on an artificial attack of stage fright that will have time to "burn itself out" before the performance. Severe, disabling fright is a seizure of the emotions, somewhat as mumps and measles are seizures of the body. (Continued on Page 322)

Stage Fright Defined

But first, what is stage fright? It is simply quickened heart action, increased respiration. In fact, doctors classify it as one of the "anxiety neuroses." "Why," you ask, "should I be anxious about something I have practiced and can do well? Isn't the song I rehearse at home the same song I sing at the concert?" Actually, it isn't the same song. The song trilled in your studio is an enjoyable exercise; the same song before

VOICE

MAY, 1949

Etude Musical Miscellany

by Nicolas Slonimsky

As a young man, so the story goes, Haydn became friendly with a charming young Marchioness. Thirty years later at an aristocratic gathering an elderly lady greeted him: "Do you remember," she said, "that Sonata you wrote for me?" And the Marchioness—for it was she—sang:



"Oh yes," replied Haydn. "Unfortunately—now it is:



A young thing was late for the symphony concert. "What are they playing now?" she breathlessly inquired of the usher. "Ninth Symphony," the other replied. "Goodness!" exclaimed the tardy one, "Am I a latecomer?"

A society matron invited a visiting violinist to tea and added, as if an afterthought: "And bring your violin along." "Thank you," replied the artist, "but my violin never takes tea."

Italian singers reigned supreme in England two hundred years ago, and composers had to defer to their tastes and opinions. When the famous Carestini was singing in Mendel's opera, "Alceste," he complained to a part of the audience, "Handel ought to submit to the celebrated singer's dictation." Handel flew into a rage, and shouted at Carestini: "I know better as your servant is pest for you to sing!" This torrent of Teutonic English so astonished the Italian that, for the first time in his career, he accepted the composer's word for what was best for him to sing. He acquitted himself gloriously at the performance, and Handel was immensely pleased with the outcome.

Von Bülow's sharp tongue contributed to the innumerable epigrams to the annals of anecdotal history of music. Once, when he conducted Brahms' First Symphony, there was very little applause. Von Bülow turned to the audience and said: "So you don't understand our music? Come, let me hear it again!" and he repeated the whole symphony.

When a soprano soloist persisted in singing off pitch, Von Bülow turned to her with his bowler hat, and said: "Madam, will you kindly give us your A?"

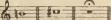
When a visitor called on Von Bülow with a request for an autograph, he brusquely retorted: "The man who wants an autograph is not half bright." This call later when he comes back?" Another question. Von Bülow apologized for the quality of his autographs. Finally he scribbled down on paper some indecipherable hieroglyphics, and handed it to the visitor. "There," he said, "this looks like a distinguished autograph. I hope it will do."

When Sir Arthur Sullivan was traveling in the United States, a man, meeting him at the hotel, greeted him with great enthusiasm: "Say, by golly, I'm mighty glad to meet you! But you ain't very big, are you? How much do you weigh?" "About one hundred

fifty," replied the astonished composer. "Then how on earth did you come to knock out Ryan?" "I never knocked out any Ryan. What do you mean?" "ain't you John L. Sullivan?" "No, I'm Arthur Sullivan who wrote 'Pinafore!'" The man, dazed for a moment, then said, with a broad smile: "Well, then, I'm mighty glad to see you just the same!" Sir Arthur regarded this as the greatest compliment of his career.

A soprano singer, just before the end of her aria, suddenly saw a mouse. She shrieked and ran from the stage. She was followed by the manager calling her back to acknowledge the thunderous applause. "The greatest High C I ever heard," he exclaimed. "The audience is wild and demands an encore."

A debutante received this piece of advice from a musical friend:



This meant, of course, "Be natural, and see sharp. Rest for a long time."

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A mediocre composer, Prince Poniatowski, had written two operas, and could not decide which one he should bring out in Paris. He went to Rossini for advice, and played the first opera for him on the piano. Then he turned to Rossini for his opinion. Rossini answered: "Faites jouer l'autre." ("Please play the other.")

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A singer insisted upon addressing Hans von Bülow as "Herr Professor," a title that Bülow could not stand. He stopped the conversation, and said angrily, "If you absolutely must insult me, call me 'Court Pianist.'"

A young man needed study photos, and asked Arthur Schnabel how much he charged for them. "Fifty marks," replied Schnabel, "but for those who cannot afford it, I have a special fee of twenty marks." The young man hesitated. "Can you make it still cheaper?" he asked. "Yes," replied Schnabel, "I also give lessons at five marks, but frankly I cannot recommend them."



BONAPARTE'S FLUTE

Mr. H. E. Zimmerman, well-known *ETUDE* contributor, has furnished us with interesting data about a flute with an unusual European background.

A gentleman of Cincinnati owns a glass flute, with pearl and diamond keys, which he claims to have belonged to Joseph Bonaparte, King of Spain. It will be recalled that after the battle of Waterloo, this brother of Napoleon I came to the United States and resided for a number of years at Bordentown, New Jersey, under the name of Count de Survilliers.

Flute playing then so fashionable, was one of the Count's favorite pastimes, and it is said there were few in the country who could equal him on that instru-

ment. Among the more frequent guests in his home was a local society gentleman of Philadelphia, whose forebears were said to have included some fine old Scotch air that were particularly pleasing to the Count.

The flute which the young man had was the pride of his life. But one evening as he was playing, the Count exclaimed in a burst of enthusiasm: "Wonderful! You can make music with a stick! Such a player should have a handsome instrument. Accept my flute, and I will have one use yours." That young man was the grandfather of the present owner of this flute, and his name was Thomas Fitch Bunnell. This flute has been exhibited on various occasions, once at the Ohio Valley Exposition.

The rifle shown here was also owned by Bonaparte.

ETUDE

Moriz Rosenthal played Chopin's Minute Waltz extremely fast. When someone told Paderewski of Rosenthal's feat, he observed:

"Yes, all clever conservatory pupils can do that."

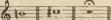
A year later a friend of Paderewski said to Rosenthal:

"Have you heard of this talented amateur who is playing in London? I can't recall his name."

"A talented amateur playing in London?" said Rosenthal. "It must be Paderewski."

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Strehmel—Great Masters, Volumes I, II, and Chorale Preludes.

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Händel—Five Concertos.

Mozart—Sonatas for Organ and Strings.

Brahms—Chorale Preludes.

Franch—Three Chorales.

Dupré—Three Preludes and Fugues.

Tournemire—Suites No. 11 and No. 33.

Messiaen—La Naissance du Seigneur; Le Banquet Céleste; Apparition de L'Église Éternelle; The Ascension Suite.

Krenek—Sonata.

Milhau—Nine Preludes.

Effinger—Prelude and Fugue.

One can see at a glance that this is a repertoire of end all repertoire. I am sure that if a student brought along the "Orgelbüchlein," a Hindemith Sonata, or the Sowerby Symphony, the members of the faculty would welcome him with open arms. It seems to me that if an organist had a friend of this caliber to do his playing, after having the ideas of this one piece of Carl Weinrich ideas which have come down through Lynnwood Farm, together with those of Biggs, White, Poister, and Howes!

There are five specialists on the faculty of the Methuen Organ Institute, as it is called, as follows: Arthur Howes, Director; E. Power Biggs, Arthur Poister, Carl Weinrich, and Ernest White. These men are well known in our world of the organ and in the world of music generally that they need no introduction. Imagine, if you can, having classes with these five men for several weeks for at least two hours each day, and consider what can be accomplished with students who are serious and who will take advantage of such opportunities. Such teaching, as we all know, is what the Institute does some private teaching, and has a class daily. Sometimes the teacher himself plays, and at other times the students play, with the teacher actually doing the explanatory work before the class. Also, each member of the fac-

IN our department of the May 1947 *ETUDE*, we had an article on "Summer Courses for Organists," and from the weight of the mail bag it seemed that there was considerable interest on the part of our readers in summer schools. This year, from reports, there will be more schools than ever for summer study. This is a healthy sign, for I fear too much time is wasted during one's summer holiday. If a brush-up on choir work and vocal technic is desired, there are short courses in New York, Princeton, San Marcos. The Berklee School of Music, just to mention a few. There are the short courses with Fred Waring at Shawnee-on-Delaware, from which many derive help. However, if it is just the organ which holds interest, all signs point to Methuen, Massachusetts. I am so impressed by the plans and ideals of this particular school that I feel called upon to write a few words.

In Methuen we have had fine pictures of this organ, its gorgeous case and console, and of the hall itself. I have written about the instrument and about the faculty, but there still seems to be much to be said about this school. There are so many features about the complete setup that are unique, that every organ teacher and player who reads this column should be familiar with them.

The whole profession, I am sure, is gratified that a splendid organ such as the one in Methuen is now owned and under the control of a foundation which sees to it that the instrument is used, both for recitals and for the improvement of young men and women desiring to study the organ and the great organ literature. The Methuen Foundation, which is the life of the school, lives as organists and musicians is to be able to hear this great literature and to study some of it on an instrument worthy of the music. Many of us sometimes misjudge organ literature when we hear it played on inadequate organs by inadequate players. In Methuen, this never occurs.

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Messiaen—La Naissance du Seigneur; Le Banquet Céleste; Apparition de L'Église Éternelle; The Ascension Suite.

Krenek—Sonata.

Milhau—Nine Preludes.

Effinger—Prelude and Fugue.

It has been my experience that if a student can hear something played a few times, he becomes much more sensitive to the musical offshoots. If he becomes particularly fond for some given piece, he may overcome it more quickly. Very often, too, if he hears something played well, he becomes impatient to study the composition himself. Enthusiasm is contagious. We are always looking for new music, and certainly, if a student is exposed to it as he is in this school, he surely will have all the material he can ever use.

When one thinks of the ideas that must be floating around Methuen in July and August concerning, we say, the *Third Chorale* by César Franck, it makes one's head swim. But isn't that just what we, as students and as teachers, are seeking? So many students have this shown to do, or if a student wants to do it, he can have his ideas on this one piece of Carl Weinrich ideas which have come down through Lynnwood Farm, together with those of Biggs, White, Poister, and Howes!

If one went to Methuen to attend the classes and nothing else, I am sure that it would be rewarding experience, especially for one who is more or less interested in organ playing and teaching. The works of Messiaen, Carl Weinrich discussing the works of Buxtehude, or E. Power Biggs taking apart the *Passacaglia* and putting it together again. Just to hear Ernest White talk about his ideas of registration is a great advantage to him on the right track.

In this school there is work for the individual in private lessons, in small groups, and in master classes. Also, this is an unlimited amount of practice time available on any type organ that the student may choose.

We must improve ourselves if we ever expect to have any fun playing the organ. If we don't enjoy it,

ity plays a recital which it is necessary always to repeat, in order to take care of the large numbers of people who come from greater Boston.

Suppose a young student, before he went to this summer session, could prepare a few organ pieces such as the following:

Back—Fugue in G minor (lesser); Prelude and Fugue in A major; Chorale Prelude, Sleepers, Wake; Chorale Prelude, O Man, Be Thou. Franck—Chorale in A minor. Brahms—O Sacred Head.

Think, if you will, how important it would be for him if he could study all of the Bach with Mr. Biggs, getting the latter's ideas on fingering, interpretation, registration, and so forth, and applying these ideas directly to the organ on which they sound best. Then a week or so later, how valuable to the student to be able to study them over again with Carl Weinrich! Then again, how important it would be to study the Bach with Mr. Poister. Perhaps something like Mr. Poister's particular specialty, or Mr. Biggs' or Mr. Weinrich's, or Mr. Howes'. If one is able to take notes rapidly, he can have much material at his disposal, for possible future use. It is a splendid opportunity for organ teachers to secure a wide variety of ideas.

Listening to Learn

It has been my experience that if a student can hear something played a few times, he becomes much more sensitive to the musical offshoots. If he becomes particularly fond for some given piece, he may overcome it more quickly. Very often, too, if he hears something played well, he becomes impatient to study the composition himself. Enthusiasm is contagious. We are always looking for new music, and certainly, if a student is exposed to it as he is in this school, he surely will have all the material he can ever use.

When one thinks of the ideas that must be floating around Methuen in July and August concerning, we say, the *Third Chorale* by César Franck, it makes one's head swim. But isn't that just what we, as students and as teachers, are seeking? So many students have this shown to do, or if a student wants to do it, he can have his ideas on this one piece of Carl Weinrich ideas which have come down through Lynnwood Farm, together with those of Biggs, White, Poister, and Howes!

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We must improve ourselves if we ever expect to have any fun playing the organ. If we don't enjoy it,

we cannot expect to give much pleasure or help to many people with our music. We should early learn that summer study pays big dividends.

ORGAN

Summer Organ Study

by Alexander McCurdy, Mus. Doc.



DR. ALEXANDER McCURDY

While a great many schools do have proper facilities conducive to study, they do not have a sufficient number of organs for practice, or the organs may be worn out, or perhaps there is not a variety of instruments to give the student a broader education. This is not the case at Methuen. There are no fewer than twenty organs close by, where students may practice. Another advantage is that they are not all together in a number of studios, where one hears the piccolo of one organ and the bassoon of another. One of the organs used for the students, and one which I like very much is the hundred-stop, four-manual Casavant in Phillips Andover Academy. This is an organ which is an "aristocrat," if ever there was one!

Cherish Student Friendships

Then there are the life-long friends one makes in such an environment. How thankful I am for the friendships I made during my student days! The faculty, too, is an excellent one for the remainder of one's life. The fellow students are just as helpful as the faculty. When a student is in least bit receptive to go to such a school where everyone is doing the same thing as he, gets a "taste" which puts him on the right track.

In this school there is work for the individual in private lessons, in small groups, and in master classes. Also, this is an unlimited amount of practice time available on any type organ that the student may choose.

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we cannot expect to give much pleasure or help to many people with our music. We should early learn that summer study pays big dividends.

Theodore Presser

(Continued from Page 289)

Many times his family and the employees would say to me, when Mr. Presser became greatly excited over little things, "Get him to go on a trip, Doctor." Theodore Presser got on a trip and Theodore Presser tired with office cares seemed two entirely different persons.

Significant Influences

Mr. Presser's first car was a large Loco mobile, driven by the very capable and powerful Harvey Cunningham. His next cars in succession were air-cooled Franklin, and were driven by the understanding and faithful Clarence H. H. who, after Presser's retirement, was appointed Superintendent of The Presser Home for Retired Music Teachers in Germantown.

Up to 1920 my trips with Mr. Presser to educational purposes probably totaled thirty-five. All the time Mr. Presser had "in the back of his head" a systematic quest for ideas which led eventually to his vast scheme of scholarships and also the Presser Halls now erected at ten colleges.

In 1916 when I was President of the Drama League of Philadelphia, I met Dr. John Louis Haney, of the Central High School of Philadelphia, who at that time was Chairman of the Play-Going Committee of the League. Dr. Haney's training as an educator and as a philosopher together with his development of an encyclopedic mind, made him an enjoyable companion. Later, when I was President of the "Write-about Club," formed of leading Philadelphia authors, I had a closer association with Dr. Haney, and in 1921 he moved to New York. Mr. Presser's automobile trips of investigation of college conditions, which had a great bearing upon plans for The Presser Foundation, Dr. Haney traveled some fifteen thousand miles with the group, and after Mr. Presser's death were approximately twenty thousand miles on similar trips with me.

Verbal Sparks

In January 1925, Mr. Presser, Dr. Haney, and I, on a trip to the south, included Charlotte, North Carolina, a very progressive college for women. Mr. Presser was also most anxious to call upon Mr. James B. Duke, famous tobacco multi-millionaire and hydro-electric industrialist, who lived in Charlotte. Mr. Duke, however, was not at home, so I, on my return to New York, telephoned to Mr. Presser, I telephoned Mrs. Duke, who immediately arranged an appointment for the following morning. Mr. Duke was very opinionated, and at times "testy." He asserted immediately that he had no time, when I told him I was a "writer" and "musician." "Readier," "writier," and "rhythmetic," and how to run a good home and make a husband happy were all that should be expected of a woman. "Why, man alive,

educating women is the reason for all the divorces!" Mr. Presser, who had spent so much of his life in colleges for women, was greatly taken aback. The words flew. "To cap it all, Mr. Duke said he didn't see that music had any place in education for men. "Look at me," he laughed, "I don't know a note of music, and look what I have done!" Mr. Presser left the conference in dismay and disgust.

Theodore Presser took a great interest in sports. He claimed to be fond of hunting, but this was tempered by his hatred to kill animals and birds. He possessed great interest in a valuable zoological collection given to him by his employees. On one expedition to the hunting lodge of Dr. Matthew Reaser in South Carolina, I, although helpless with either end of a gun, went along as a guest. When the dogs started to bark, and the birds began to sing, Mr. Presser would shout, "That's my bird!" One of the colored guides once said, "Boss, you shout too soon—they ain't bird at all." He enjoyed fishing, or rather the fellowship of fishing, and did not seem to care whether he caught any fish or not. He was a good sport for his family, and during those pre-radio days he would go out of the door on the way home to see the latest newspaper bulletin. In November 1922, Mr. Presser passed away, and the shock was so great that he lost much of his interest in life. He grew to keep up his former activities, but these close ones knew him that the strain was almost more than he could bear.

Tragedy Strikes

On May 10, 1925, while attending a game at the Phillies Ball Park, he was stricken with a fatal spelling. He was rushed to the Samaritan Hospital and died the same day. He was buried in the Presser mausoleum at Germantown. His son recovered, however, and was able to attend to business. He even gave an outdoor week-end party for his executives at a New Jersey shore resort. In August of that same year he made his last automobile trip to Canada, and in 1921 he moved to New York. He remained to pay little attention to business. At times he was greatly disturbed and apprehensive, and wanted to be alone. It was a little difficult to interest him in other things, but he would regain his gaiety and good humor by being "a bad boy" and thinking others for "putting up with him."

In October of 1925 he was seized with a spinal intestinal condition, and was again rushed to the Samaritan Hospital of Temple University, where on October 26 he was operated upon by Dr. W. Wayne Babcock. As he was moved from the room to the operating room, his suffering was obvious, but he smiled and said to me, "Don't worry, Mr. Cooke. Tell all the folks not to worry. Isn't it nice to know that there are hospitals and doctors to help us, when we cannot help ourselves?"

The following day he seemed to be more at ease, and he had a fairly comfortable night, but the following night his pain increased. He was admitted to the Samaritan Hospital named after Mrs. Alice Casper, and his housekeeper, Miss Elvina Mackey. I returned home from the hospital at 12:30 A.M., as Mr. Presser was apparently better. However, at 2:45 A.M. I was called to the hospital

again. Mr. Presser had suffered a heart attack in his sleep, and his great career was ended.

His funeral was attended by throngs, many coming from distant cities. His lifetime love of flowers was not forgotten, he laughed, "I don't know a note of music, and look what I have done!" She conducted a performance of Faure's *Requiem* at a service in the Boston Symphony Concert, the first woman to act exclusively in his own gardens. Miss Boulanger was a most competent and inspiring conductor because of her sympathetic penetration of the music she performed, and her ability to produce a telling interpretation of it.

A Musical "Maid of All Work"

As a teacher, Miss Boulanger manifested a thorough grasp of the fundamental principles of musical technique. She intermingled, as is the tradition in France, the study of harmony with the practice of counterpoint. In composition, she gave the individuality of the pupil free play, and she insisted that the student should upon the principles of commonality of style and unity in structure. Miss Boulanger also taught more than a year in California, so that her influence as a teacher may be said literally to extend "from coast to coast." So versatile are her accomplishments that at a reception in her honor given in New York by Dr. George G. Martin, she was asked to let her guests as a musical "maid of all work." Miss Boulanger, undoubtedly, will not be the last visitor to these shores to acquaint her with the enormous store of European musical knowledge, the accumulation of centuries of artistic striving, but it would indeed be difficult to exceed the skill with which she combines a lucid explanation of technical methods with a complete revelation of the spiritual content of the works she analyzed or brought to performance. That the two leading American composers of the present day, both Aaron Copland and Walter Piston, are her pupils is abundant proof of her eminence as a teacher.

An Unparalleled Achievement

In retrospect, no one can deny that the total achievement of American music within seventy-five years is nothing short of unparalleled. The development of personal expression, the multiplication of organizations from chamber music groups through orchestras is indeed extraordinary. Considering the handicaps presented at first by superficial standards, the advance in the scope and thoroughness of musical education has been remarkable. For those who have conducted the choirs and orchestras with the baton, the tempo of the composition. It is also helpful in enabling the student to check his own mechanical dexterity in playing scales and studies. But I feel that it should be used only sparingly for any other purpose.

Some teachers in school beat the pulse audibly with a pencil or some other object, and I have found that the pupils of these teachers are not as rhythmically independent as those who are taught to beat the pulse for themselves. Conducting the choirs and orchestras like the beat the pulse on the desk with the baton, and here again I have found the rhythmic response to be less sure and less flexible in the case of groups which do not have such an outside stimulus. And the piano, while used audibly, is not used individually—usually inescapably—does not usually play as musically as the one whose teacher gets him to feel the rhythm inside himself.

The modern, up-to-date teacher will often ask the pupil to stop playing for a moment or two so as to sing the passage with his voice, or clap it with his hands or stamp it with his feet. After which he plays it with the same rhythm that he has used in producing these other movements. All such devices are based on the general principle first systematized by the great Swiss teacher, Emile Jaques-Dalcroze, namely, that since rhythm is a movement, and since it is learned first by responding with bodily movements to music heard, then she might contact the office of the Musicians' Union and ask for advice and information there. But the problem is how large muscle groups it becomes comparatively easy to go a step further and play or sing rhythmically.

A Difference of Opinion About the Metronome

I have enjoyed your department in *ETUDE* very much—it is the first page I read when I get the magazine; and I suppose I like most human-kind in that I have never risen to the position of a teacher and now none who I have a difference of opinion. The trend of your remarks on the use of the metronome is contrary to all my experience in the years of teaching musical instruments. I have found it an invaluable aid in the development of rhythmic feeling, also a real help in keeping an exact check on one's technical progress. It is also like having a teacher along side you every time a piece is played (in the learning stages) to show up the rhythmically incorrect passages. My opinion is that it is possible to make a musical player mechanical through the use of the metronome; and on the other hand how many pupils can play without it? I have never heard of anyone ever coming to a dead stop! I think your opinion will dissuade many from the use of this great help, and that is in my opinion a mistake.

I have seen some烹痛 in expressing my difference of opinion with an authority such as you are.

—L. R. B.

A. Thank you for your frank and friendly letter, which does not offend me in the least. Actually what you write delights me for it shows that you are considering exactly what I am thinking about it. I am of course giving only my own opinion, and I may make mistakes both about the teaching of rhythm and other matters, but in my long experience as a teacher, an observer, and a listener I have found that the more the individual depends on external stimuli the better he is apt to be in playing and singing with real rhythmic flexibility and feeling.

Some teachers in school beat the pulse audibly with a pencil or some other object, and I have found that the pupils of these teachers are not as rhythmically independent as those who are taught to beat the pulse for themselves. Conducting the choirs and orchestras like the beat the pulse on the desk with the baton, and here again I have found the rhythmic response to be less sure and less flexible in the case of groups which do not have such an outside stimulus. And the piano, while used audibly, is not used individually—usually inescapably—does not usually play as musically as the one whose teacher gets him to feel the rhythm inside himself.

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A Bassoon Player Wants a Job

Q. I have a friend who plays the bassoon and I am wondering how she can get a job. This girl has graduated from a well-known conservatory, plays the bassoon very well, could also teach the other woodwind instruments, and usually inescapably—does not usually play as musically as the one whose teacher gets him to feel the rhythm inside himself.

The modern, up-to-date teacher will often ask the pupil to stop playing for a moment or two so as to sing the passage with his voice, or clap it with his hands or stamp it with his feet. After which he plays it with the same rhythm that he has used in producing these other movements. All such devices are based on the general principle first systematized by the great Swiss teacher, Emile Jaques-Dalcroze, namely, that since rhythm is a movement, and since it is learned first by responding with bodily movements to music heard, then she might contact the office of the Musicians' Union and ask for advice and information there. But the problem is how large muscle groups it becomes comparatively easy to go a step further and play or sing rhythmically.

Questions and Answers

Conducted by

Karl W. Gehrken, Mus.Doc.

Professor Emeritus
Oberlin College
Music Editor, Webster's New International Dictionary



Assisted by
Professor Robert A. Melcher
Oberlin College

An Exercise in Music Theory

Q. I am trying to learn the first musical theory book. My teacher is not going to teach for several months and I want to work ahead. The directions are to draw a ring around each harmonic interval or chord and an oblong around each triad. Have I done this correctly?



2. In the first chord of the second measure, the fifth, E-flat, is dotted. Is that chord a triad, or is it a triad, isn't it? What happens in the first chord of the fourth measure, where the fifth is again doubled. A triad may have four tones if it is the root, the third, the fifth or the sixth, is doubled, may it not?

—D. A. F.

2. In the first place, I advise your son to continue to work from the first musical theory book. My teacher is not going to teach for several months and I want to work ahead. The directions are to draw a ring around each harmonic interval or chord and an oblong around each triad. Have I done this correctly?

—A. L. It looks to me as if you have given the directions fairly well, but since you have not given me any of the text from which the assignment was taken, I cannot check to make sure that you have done exactly what was wanted.

Your circles are correctly placed around the harmonic intervals, but I am puzzled by the statement that you are to draw a ring around each harmonic interval or chord. If you are to do this, ring around each chord almost everything in your quotation should have a circle around it, for a triad is, of course, a chord.

Finally, in the third place, I urge this boy to continue to work from the first musical theory book available, and also to begin work in harmony, either under the high school teacher of music or under some fine outside musician. This would help him greatly with the work in transposing and arranging in which he is evidently greatly interested.

The oblongs are also correctly placed, except the one in the next-to-the-last measure. You are obviously thinking of the measure in which the bassoon enters, and since it is a leading note, first by responding with bodily movements to music heard, when she has once learned to play a passing tone, she might contact the office of the Musicians' Union and ask for advice and information there. But the problem is how large muscle groups it becomes comparatively easy to go a step further and play or sing rhythmically.

Q. We have a son fifteen years old who has considerable musical talent, and we would like some good advice from you. He has studied piano for ten years, and has played with Bob Hope, Eddie Cantor, and others. He has recently given a recital and has been encouraged to believe that he has great musical ability. This boy is very interested in music and would like to be a music critic, or perhaps even a concert pianist. He can transpose, has done a little arranging, and is very familiar with overtures and orchestra compositions. Do you give us any suggestions for our son, and will you give us the benefit of your advice?

—Mr. and Mrs. G. P.

A. Congratulations on having such a talented boy! Evidently he has already given his parents much happiness, and of course, many great deal more as the years go by. But a talented boy is a great responsibility too, and I am glad that his parents are thinking so seriously about their son's future.

Since this boy is only fifteen he probably has at least two more years of high school to go, and my first bit of advice is that he continue in school, first, because musicians, like other people, need the broadening influence of studying subjects other than those in which they are especially interested; second, because your boy will probably want to attend some fine music school after he has graduated, and practically all music schools now require at least a high school diploma for admission. Because your son has a hankering to be a music critic, I advise him to take all the English courses that his high school offers, and to elect some English courses when he goes to college to widen his general knowledge. A music critic—both—would be advisable also. And I suggest that he begin at once to write a criticism or evaluation of each musical performance that he attends, looking up the works that are performed and trying to express in good clear English what he thinks of them. The performance. Perhaps the high school paper will be glad to print some of these criticisms, but even if most of them get beyond his own desk at this stage, the experience will be of great value to him—and considerable fun too.

In the second place, I advise your son to continue to work from the first musical theory book available, and also to begin work in harmony, either under the high school teacher of music or under some fine outside musician. This would help him greatly with the work in transposing and arranging in which he is evidently greatly interested.

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Preparing for Opera

A Conference with

Polyna Stoska

Distinguished American Soprano

A Leading Artist, Metropolitan Opera Association

by Stephen West

Born in Worcester, Massachusetts, of Lithuanian background, Polyna Stoska has inherited marked artistic abilities from both sides of her family. Far back, her father's people were musicians. Her mother is a gifted designer of clothes. Untrained and non-professional, Mrs. Stoska creates and makes all her daughter's concert gowns. "Most people don't believe this," Miss Stoska states, "but it is so!" One of the most beautiful and glamorous figures on the concert stage, Polyna Stoska is "dressed at home." Always markedly musical, she began violin study at the age of seven; but as long as she can remember she has sung, humming tunes around the house and following the records of famous artists. She played in her high school orchestra and joined the glee club, and when she was sixteen, her voice asserted itself. At that time, a school supervisor informed the high school music teacher of a vocal contest being held in Boston and asked if any pupil of the Worcester school were good enough to enter. The teacher chose young Polyna, who won the contest. After that, she gave up violin study and concentrated upon vocal work. Her first teacher kept her for more than a year on scales and vocalises, wisely forbidding her to sing in public. Next, Miss Stoska came to New York, where she won a scholarship at the Juilliard School. From there, she went to Germany to continue her studies and to try for admission to some small opera company. After three months, she auditioned at the great Deutches Operahaus, in Berlin, and was immediately engaged to understudy major roles and to appear in smaller parts. Called within four hours of a performance of Weber's "Euryanthe" to sing the title rôle in that work, however, Miss Stoska gave such excellent account of herself that she was again sang a minor part. Her engagement was Elsa, in "Lohengrin," and Polyna Stoska was on her way to fame. After several years of work abroad, Miss Stoska devoted much time to USO work and the entertainment of our armed forces. She appeared with the New York City Center Opera Company, and assumed the leading rôle in the Broadway production of the Elmer Rice-Kurt Weill Pulitzer Prize winning play, "Street Scene." She was invited to join the Metropolitan Opera in 1947. Her performances of eight major roles in her first season won the acclaim of critics and public alike, and her dramatic ability earned her the coveted Donaldson Award for acting in "Street Scene." Miss Stoska also concertizes, and is often heard on the Telephone Hour—EDITOR'S NOTE.



POLYNA STOSKA
In "Ariadne auf Naxos"

EVERY young singer who is interested in opera dreams of one day entering the Metropolitan. Ranking as the foremost dramatic organization in the world today, the "Met" is the goal—and ambition—of every young singer, asking just what one must do to reach it. The only answer I can give is: to aspire to the "Met." The candidate must give evidence of thorough musicianship and thorough preparation. You will notice that I say "thorough" and "thorough" voice, and that is the reason for this. The first reason that membership in the Metropolitan presupposes a better-than-adequate singing voice. The second is, that voice alone is not enough to get into one the company. I cannot stress that sufficiently! The attitude towards voice alone changes with the side of footlights one happens to be on. Your most beautiful voice and efforts tell the world you are much better than... and so you ought to be in opera. Thus encouraged, you seek an audition—and the experienced experts who hear you don't say much about your voice. They want to find out what you can do with it. How many roles have you? How often have you sung them in public? How do you stand up in public performance? These are the problems the young singer must solve before she is ready even to think about the Met.

Many Different Skills

The beginner would realize that vocal training, important as it is, ranks as only one of a number of skills that constantly must be in good order. The others include repertoire, dramatic surety, languages, a knowledge of styles, and—most important—experience.

performance. The racking off of those corners is not the result of over-practicing! Actually, one needs practice in performance just as one needs to practice an aria. We all know the feeling of taking up a new work after we have tried it hesitantly, trying simply to get the notes right. Only after months of study and practice does those notes begin to merge into a unified pattern of phrasing of measure. And then the work seems entirely different from what it did at the start. Exactly the same is true of a rôle in performance. No matter how well you have mastered it under your teacher, that rôle is nothing but isolated notes and gestures until you have clarified its pattern in many performances. That, precisely, is why the experienced

SENTIMENTAL INTERLUDE

This composition by the brilliant composer of *The American Rhapsody* has all the fluency of a free improvisation. The work develops right up to the seventh and eighth measures before the end. Therefore, the previous measures should not be overplayed in order that the final climax may not lose its effect. Grade 5.

BELLE FENSTOCK

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MAY 1949

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The image shows a page of musical notation for piano, consisting of six staves. The music is in 2/4 time and includes various dynamics such as *p*, *f*, *ff*, and *poco rit.* Fingerings are indicated by numbers above the notes. Performance instructions like *con espressione*, *sost.*, *s' a tempo*, and *simile* are scattered throughout. The notation is complex, featuring multiple voices and harmonic changes across the staves.

A page of musical notation for a piano piece, showing multiple staves of music with various dynamics, fingerings, and performance instructions. The notation includes treble and bass staves, with some staves featuring complex rhythmic patterns and specific fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8). Performance instructions like 'ff' (fortissimo), 'cresc.', 'r.h.', 'p' (pianissimo), 's.p.' (sforzando), 'fff l.h.', 'p subito', 'pp rall. o dim.', and 'pp' are scattered throughout the page. The page number '40' is located in the bottom right corner.

DANCE CAPRICE

There is something about this composition which seems to connote spring in Norway—a spring which varies from a zephyr tossing the early blossoms about, to a wild blast of retiring winter tearing down through the fjords. Grieg wrote a great number of enchanting lyrical pieces for the piano. *Dance Caprice* is one of four album leaves. Grade 4.

EDWARD GRIEG, Op. 28, No. 3

Vivace

con duo Pedalo

etude

THEME FROM PIANO CONCERTO IN D MINOR

This lovely slow movement from the "Piano Concerto in D Minor" was written about 1785, when Mozart was twenty-nine years of age. It appeared after "Die Entführung aus dem Serail" when the composer, in Vienna, was at the height of his creative career. Grade 4.

W. A. MOZART
Arr. by Henry Levine

Romanze (♩ = 88)

VISION

Vivian Veiser Laramore

Brilliantly-rather fast

f

Here is a song the wil - lows sing, Lean-ing a- gainst the skies;

f

Life is indeed a beau-ti-ful thing, Seen through a willow's eyes.

Slower

mp

Here is a song the rob-ins sing Deep in the pleas - ant lea; Life is indeed a

mp legato

gor - geous thing, l.h. Seen from the bough of a tree.

accel.

gor - geous thing, l.h. Seen from the bough of a tree.

A page of sheet music for a string quartet, featuring four staves: Violin 1 (top), Violin 2, Cello, and Double Bass (bottom). The music is in 2/4 time, with a key signature of one sharp. Measure 111 starts with a melodic line in the Violin 1 staff. Measure 112 begins with a rhythmic pattern of eighth-note pairs in the Violin 2 staff. Measures 113-114 show a continuation of the melodic line in Violin 1. Measures 115-116 feature a rhythmic pattern in Violin 2. Measures 117-118 show a continuation of the melodic line in Violin 1. Measures 119-120 show a continuation of the melodic line in Violin 1. Various performance instructions are included: 'rit.' (ritardando) in measures 112 and 116, 'mf a tempo' (mezzo-forte at tempo) in measure 113, 'accel.' (accelerando) in measures 117 and 119, 'pizz.' (pizzicato) in measure 119, and 'arco' (bowing) in measure 120. Measure 120 concludes with a dynamic 'f' (fortissimo) and a fermata.

SUNDAY MORNING IN THE MOUNTAINS

Sw. Aeoline, Céleste, Bourdon 16'; & Trem.
 Gt. Fl. 8' (darker Chimes if possible), coupled to Sw.
 Prepare: Ch. Soft Fl. 8'; coup. to Sw.
 Ped. Soft 16'; coup. to Sw.
 Tranquillo (d=96)

Hammond Registration
Sw. (A) 10 20 0627 210
Gt. (A) 10 00 4760 530
Gt. (B) 11 00 6783 100

RUDOLPH GANZ
Arr. by Chester Nordman

Tranquillo (♩ = 96)

MANUALS

(A) m. Sw. *pp Sw. (A)* *mf* *Gt. (A)*

Gt. (Quasi Horn) (A)

PEDAL

Ped. 42

(B) Gt. *Gh. or Gt. Pp* *(B) Gt.* *(C) Ch.* *Gt. (B) Ch. (A)*

(A) Sw. (B) pp *p (Echo)* *f* *p (Echo)* *f*

Sw. (A)

Gt. (B) Ch. (A) *Gt. (B)* *pp*

f *p* *Gt. (B)* *p Ch. (A)* *f* *pp*

Sw. *mf* *pp Sw. (A)* *mf* *Sw. (A)* *Gt. (A)*

Gt. (Chimes ad lib.)

Bourdon off
Celeste only

(A) Sw. (B) pp *Gt. (or Ch.)* *Ch. (or Sw. (B))*

Celeste off morendo
Aeoline only

Ped. 31

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Arr. by Ruth Bampton

Allegro con brio (♩=88)

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Fine

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ETUDE

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FREDERIC CHOPIN
Arr. by Ruth Bampton

Allegro con brio (♩=88)

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D.C.

D.C.

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Grade 1.

Tempo di Marcia (♩=108)

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319

IN CHINATOWN

Grade 2½.

Con anima (♩ = 120)

WILLIAM SCHER

The Pianist's Page

(Continued from Page 288)

"Your influence over me in the form very little for music. I am subjected to constant annoyance, jealousy, and persecution. It is therefore in my heart to seek God's assistance, to seek my future elsewhere. I am seeking a year of a good position in your city I beg you to give me your valuable recommendation. I promise on my part to give satisfaction, show diligence, and justify your esteemed support."

"One thing, that if you didn't exist, most of us grade and high school piano students would still be 'unthinkers' and 'piano-sists,' still dreading that horrible old hour of practice every afternoon like the plague! (even though they do love music!)."

The High Cost of Living

Even dear old Bach was just as plagued by it as you and I! Here follows an excerpt from one of the few surviving letters written in his own hand. In 1707 Bach found that his position as Cantor of St. Thomas' Church in Leipzig was not a bad one. He could no longer tolerate the unpleasantness and bickering of the powers that ruled the church. So he decided to look for a job elsewhere, and wrote his friend Erdmann, who lived in Danzig as Russian agent. (The original letter is in the Russian archives in Moscow):

"I have discovered that this situation is not as good as it was represented to be, that living is expensive, and that my masters here are strange folk who care

Preparation for Opera

(Continued from Page 300)

other is never to be jealous!

The young singer needs to realize the importance of studying a part demandingly as well as really. That, too, cannot be too much stressed. Many young singers tend to work on a rôle as if it were a matter of vocal nuancing, and then, afterwards, to add a few gestures and motions. Nothing could be more dangerous! Actually, vocal and dramatic study should begin at progress together. For art, neither is more important. Indeed, if there were a shade of greater importance, I think it would go on the dramatic side. I say this because I firmly believe that rôle should be worked out from characters. The person you have to play should be clearly fixed in your mind before attempting to live either through voice or gesture. In Berlin, we spent much time comparing characters according to their basic types. *Elisabeth* (in "Tannhäuser"), for instance, is a very different person from *Sieglinde*. *Sieglinde* is the Amazonian figure of large, muscular build, while *Elisabeth* is the medieval gentlewoman, restrained, controlled, Gothic in her gestures. Both parts have to be sung, and both stem from the creative wealth of the same composer—but how different they are as characters! This must be made clear by the end every least detail, the way they move, their hands and feet, the way they glance about the stage. Being able to explain the difference in each character is as much a part of operatic preparation as

being able to sing the arias!

As to actual singing, the young singer should learn not to do too much warming-up on the day of a performance—any performance. The professional soon learns to use (and tire) the voice as little as possible on the singing day. My habit is to sing my voice around noon when I go to bed and rest mind, body, and voice. Then, at the opera house, an hour before I go on, I generally spend no more than ten minutes on scales and sustained notes. That's the value of those ten minutes: to get the voice warm and to exercise the muscles of the singing apparatus—I call it getting the "diaphragm alive." That is all one needs. If the voice is correctly used in the first place, ten minutes of warming up should be enough to assure a smooth singing performance.

Vocal needs and problems are too individual to discuss in a long-distance discussion. In methods or exercises I may say that for myself, I have the greatest faith in scales, scales, and more scales. What I wish to emphasize here is that the best vocal work, *by itself*, will never launch an operatic career. That requires additional skills cultivated not merely on the stage, but to transport the whole being of the spectator. Thus, the best service the young singer can do himself is to get out of the studio and rub off the corners in actual work before an audience. Only in this way can there be a genuine and completely intelligent preparation for opera.

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Junior Etude

Edited by

ELIZABETH A. GEST

For Mother's Day

by Plowdon Kerman

When Mother sings, her hands flash rings;
She weaves a song, so gay, so long.
We love her better than before,
And cry, "Oh, mother! Sing some more."

Quiz No. 44

(Keep score. One hundred is perfect.)

- If a certain major key has six sharps in its signature, what are the letter names of the tones in the dominant seventh chord in this key? (10 points)
- Which instrument does your teacher usually ask you to bring to your lesson, what instrument would you be studying? (10 points)
- Which indicates the softer tone, *p* (piano) or *mp* (mezzo piano)? (5 points)

May Birthdays And Anniversaries

May 1 is the anniversary of the death of Antonin Dvořák, 1904; Bohemian composer of the symphony, "From the New World."

May 2 and 3 were the dates of the first nonstop airplane flights across the United States, 1923.

May 7 is the birthday of Johannes Brahms, 1833.

May 8 is the birthday of Louis M. Gottschalk, 1829, one of America's early composers.

May 9 is the birthday of the organist, Buxtehude, died in Germany, 1707. Bach made a journey of two hundred miles on foot to hear this organist.

May 12 is the birthday of Jules Massenet, 1842, French opera composer. May 13, also 1842, is the birthday of Sir Arthur Sullivan, English composer of light operas, "The Mikado," "H.M.S. Pinafore," and so on.

May 15 is the birthday of Monteverde, 1567; nearly four hundred years ago, but considered a pioneer of his time.

May 16 is the birthday of Stephen Heller, 1815, who composed studies that many of you play.

May 20, 21, Charles Augustus Lindbergh made the first solo flight across the Atlantic Ocean, 1927.

May 22 is the birthday of Richard Wagner, 1813.

May 23 Morse sent the first telegram, 1844.

May 31, Haydn died, 1809.



Dancing the TARANTELLA (From a painting)

Style Show Piano Recitalogue

by Leonora Sill Ashton

SCENE: Interior with piano.
PIANO PUPILS: Arthur, Ethel, Jean, Ralph, Jack, Meg, Laura, who play solos or duets. (Other pupils may be added.) Hugo, master of ceremonies.

HUGH (steps to front of stage): When we speak of a fugue or a sonata, even when we speak of styles, we often hear from their names in what form these compositions were written. But there are other forms of compositions which receive their titles from the style in which they are written. That is, we are going to have some styles, and then there may be some of these other types of compositions. These types we are going to play for you today relate to various dance forms. Ethel will play first and tell you about some dances, Arthur.

ARTHUR: Some of the liveliest styles came from the dances of the court and the Mazurka being two of the best known styles. Chopin's great Polonaise in A major is a fine example, and his Mazurka in B-flat is played by most young pianists. The Polonaise, a stately dance, grows from the Marches used for the Polish when they paraded before one of their leaders, John Sobieski, and later it became a court dance. The Mazurka was the great folk-dance of Poland. It is written in three-four time, like the minuet and the waltz, though its effect is very different, as it has a accent on the second beat, which calls for a kick on the part of the dancers. I will play a Mazurka by —

HUGO: Laura has something to tell about the dances of Spain.

Laura: The Spanish dances have many colorful dances, such as the *Fandango*, *Bolero*, and *Seguidilla*, which is mentioned in the book "Don Quixote" pronounced *Key-hote* written about a *Tarantella* by —

HUGO: And now Meg has a contrasting type of a dance for us.

MEG: The Minuet is one of the best loved dances of all time, and its music is melodious and graceful. It originally came from France. It is written in three-four time and is performed with dignity, low bows, and curtsies. I am going to play a Minuet by —

HUGO: Ralph will begin with some information about Waltzes.

RALPH: The Waltz is a graceful dance everyone likes, and it is written in three-four time, or meter. It had its beginning in Germany as a country

Symphony of the Pines (Prize Winner in Class A, Special Poetry Contest)

Thou Pine with melancholy sing
Your verse in minor key;
Your notes like waves of grief
Sighs forth its tale to me.

Some, your music's soothin', calm,
A tumult of emotion, thou,
An endless elegy.

O Pine, I long to be so'd,
Out in your native scene,
Alone, aiso, to stand and sing
Your song of mighty men.

There's nothing in this world, I think,
Can match that symphony—
The wild performance, mighty, upon
The braves of that tribe.

Ernest Swartz (Age 16), Wisconsin.

Prize winning poems, Class B, Stella Lois Ward, and Class C, Billy Keane, will be printed in a later issue.

The Instruction Book Beethoven Never Wrote

A few days before Beethoven's death he wrote to his friend Moshcabel about some of the projects he had in mind and hoped to complete. One of these was an instruction book for Piano, which he said would be "most interesting quite different from that of any other."

One could spend many, many hours wondering what Beethoven's instruction book would have been like! How many piano students would have enjoyed it!

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the most and best original essays and for answers to the questions. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

NAMES of prize winners will appear on this page in future issues of ETUDE. The first and next best contributors will receive honorable mention.

Put your name, age and class in which

you enter on upper left corner of your paper and put your address on upper right corner of paper.

Write on one side of paper only.

Do not use typewriters and do not have any copy your work for you.

Essay must contain not over one hundred and fifty words and must be revised at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (Pa.), Pa. by June fifth. Results in a later issue. Subject for essay this month, "Singing in a Chorus."

Style Show (Continued)

the year 1600. The Spanish dances are often accompanied by the castenets and tambourine, and many of them are said to be of Moorish origin. I will play a Spanish Dance by —

HUGO: Jean will now ask us to pretend we are Gypsies, as we learn something about their dance styles.

Jean: Gypsies first came to Europe in the fourteenth century, but their origin is uncertain. In Hungary they were very musical people, and many of the Hungarian dances are either of Gipsy or Magyar origin, and their rhythm is a marked characteristic of them.

They are fond of dancing, and when they travel, they usually play their instruments. Jean will tell you about an Italian dance.

HUGO: Laura has something to tell about the dances of Spain.

Laura: The Spanish dances have many colorful dances, such as the *Fandango*, *Bolero*, and *Seguidilla*, which is mentioned in the book "Don Quixote" pronounced *Key-hote* written about a *Tarantella* by —

HUGO: And now Meg has a contrasting type of a dance for us.

MEG: The Minuet is one of the best loved dances of all time, and its music is melodious and graceful. It originally came from France. It is written in three-four time and is performed with dignity, low bows, and curtsies. I am going to play a Minuet by —

HUGO: Ralph will begin with some information about Waltzes.

RALPH: The Waltz is a graceful dance everyone likes, and it is written in three-four time, or meter. It had its beginning in Germany as a country

Curtain

Letter Boxers

Replies to letters on this page will be forwarded when sent in care of the JUNIOR ETUDE.

Dear Junior Etude:
I am one of your subscribers in Holland. I experienced the Japanese occupation in the Netherlands East Indies and I was never able to study music until I arrived in Holland after the war.

I play the piano and have had lessons for one and one-half years but I am able to play sonatas by Beethoven and Mozart. Although I am too old to enter your Junior Etude, I would like to receive your letters. Please send me a copy of your magazine so I can receive letters about music and so on, from some of the older Juniors or other readers, because my friends here do not like music. I am eagerly awaiting some answers.

Frank L. Lyon (Age 20), Holland.

Dear Junior Etude:
I have been taking piano lessons several years and hope to be a concert pianist. When I finish high school I would like to go to Paris to study. My uncle used to live in Paris and has told me many things about it.

Where I live I am the only person who likes classical music. I am a piano player and I am often asked to play for others who like it as I do. From your friend,
Mary Lou Wall (Age 15), West Virginia.

Dear Junior Etude:
I have taken piano lessons since I was eight years old and I would like to hear from other Etude readers.

Lucille Savely (Age 10), Nebraska.

you enter on upper left corner of your paper and put your address on upper right corner of paper.

Write on one side of paper only.

Do not use typewriters and do not have any copy your work for you.

Essay must contain not over one hundred and fifty words and must be revised at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (Pa.), Pa. by June fifth. Results in a later issue. Subject for essay this month, "Singing in a Chorus."

Calling Catalina Quiroz

From the Philippines comes a request to the JUNIOR ETUDE for the address of Catalina Quiroz, who was included in the November issue of the Honor Roll.

This request came from someone who is trying to trace people of the same name who have not been heard from since the war, and we are therefore asking Catalina to send her address to us.

Jean: Please soon as possible, so this request can be filled and perhaps help to trace these people.

Unfortunately the JUNIOR ETUDE keeps on file only the addresses of the monthly prize winners and the Letter Box writers, not the addresses of the Honor Roll winners, and that is why we are asking for help.

Will you help, Catalina? Thank you.



MAKE MINE MUSIC CLUB

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Answers to Quiz

1. C-sharp, E-sharp, G-sharp, B. 2. Pipe organ (or electric organ). 3. P (Piccolo).

4. Beethoven's Ninth Symphony. 5. The Cimarosa Symphony. 6. Verdi. 5. Concerto for piano and orchestra. 7. Fifteen. 8. Haydn (seventy-seven years old). 9. Piccolo, flutes, oboes, English horn, clarinets, bassoon, bassoon, bassoon, contrabassoon, 10. Chopin Prelude in D flat, Op. 29, No. 15.

Honorable Mention for
Special Poetry Contest

The Juvens Ertes is sorry that only the three prize-winning poems could be printed in this issue, but many very excellent verse were sent in so many very excellent verse were sent in so many

poems, following are some of the poems: Roxann Frie, Grace Baro, Pat Field, Judy Lawrence, Patricia Korman, Freddie Korman, Alice Yount, Diana Mazurowski, Anna Lee, Alice Heizer, Janet Elise McKey, and many others.

Barbara Meland, Carolyn Nevins, Pat Lou Henry, Robert Kappeler, Ruth Furtach, Larry Rabin, Michael Keenan, Mary Ellen Kroter, Janice Martin, Anita Ladd, George Elson.

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(Continued from Page 283)

Sharp Major (Op. 15, No. 2)
(Chopin)

6847 —Prelude in D-Flat Major (Op. 28, No. 15) "Raindrop" (Chopin)

Prelude in A-Flat Major (Op. 28, No. 17) (Chopin)

6877 —Valse Brillante in E-Flat (Op. 18) (Chopin)

7416 —Valse Caprice (Rubinstein)

—Nocturne in E-Flat Major (Op. 9, No. 2) (Chopin)

Minor in C-Sharp Minor (Op. 63, No. 3) (Chopin)

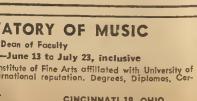
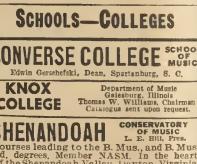
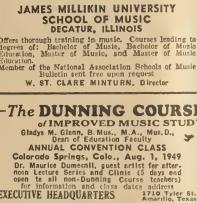
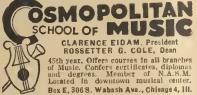
14727 —Theme and Variations in F Minor (Haydn)

14974 —Polonaise in A-Flat Major (Op. 53) (Chopin)

15421 —Rondo in A Minor (K. 511) (Mozart)

16250 —"Moonlight" Sonata—Adagio (Op. 26, No. 2) (Beethoven)

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